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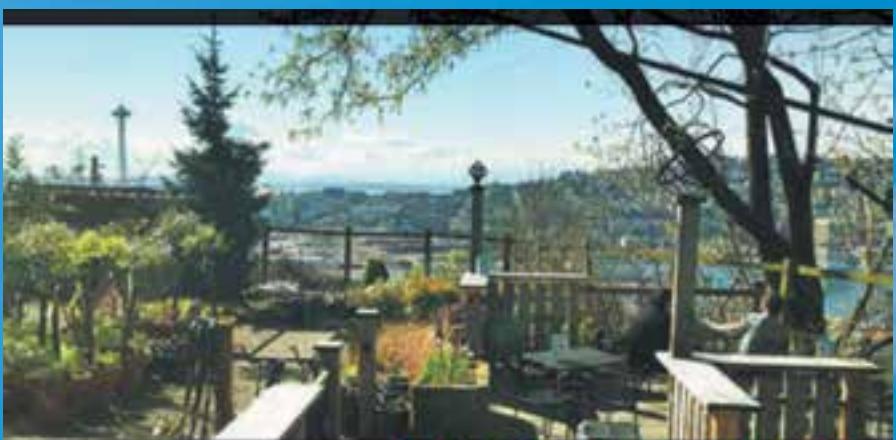
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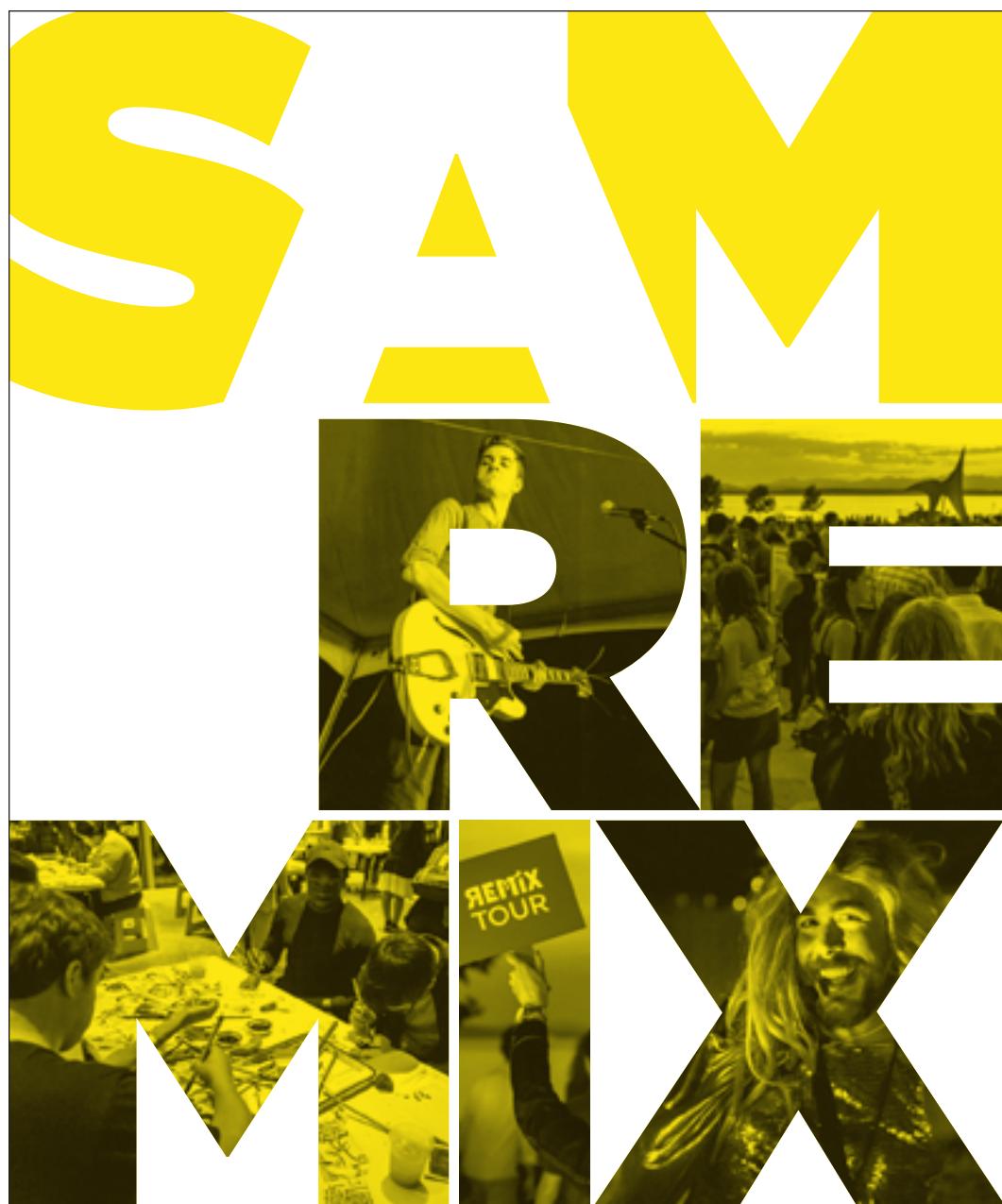
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August 19–25, 2015



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from their "Mad World" series, currently on view at
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LAST DAYS

The Week in Review BY DAVID SCHMADER

MONDAY, AUGUST 10 This week of struggling campaigns, introspective comics, and an Amazon story for the ages kicked off near the back bar of the Seattle performance venue the Showbox, where tonight Last Days had the pleasure of standing throughout the performance of **D'Angelo and the Vanguard**, who created one of the most impressive nights of live music we've ever experienced. D'Angelo, of course,



KILLER SHOWMAN

is the standard-bearing R&B singer-songwriter whose languorous creation cycle (five years between albums one and two, 15 years between two and three) has produced nothing but classics. The Vanguard are D'Angelo's 10-piece band, with which he recorded last year's rock/funk/soul stunner **Black Messiah**, and which supplies the audio body of water (sometimes it's a river, sometimes it's a swamp) that D'Angelo submerges himself in on the tour he's officially calling "The Second Coming." As fans know, D'Angelo is a singer who can come off slightly coy on record, with vocals multi-tracked into murkiness and buried in the mix. But Showbox attendees were rewarded with a feast of unadulterated, unobfuscated D'Angelo, who languorously made his way through the

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to anonymous@thestranger.com. Please remember to change the names of the innocent and guilty.

BE GRATEFUL I'M HERE, SEATTLE

I am a tech worker. I am a transplant. I cause a lot of Seattleites to scream "BINGO" as they cover their "Stereotypes We Don't Like" squares. *The Stranger* and other local sites blast tech workers for gentrification. This is unfair. Tech workers are not a hive mind. I think we're being unfairly singled out as the reason that rents in Seattle are rising and local businesses are closing. That's bullshit.



STEVEN WEISSMAN

Cities change and evolve, with or without the influx of highly paid, highly educated tech workers. Seattle should be happy that people like us are moving in. Why? Well, where does my paycheck go? I spend it at Pagliacci, Hot Mama's, Blue Moon Burgers, the co-op, Ballard Farmers Market, the local bike shop, Future Vapor, Vivace, and tons of other LOCAL places. My "overly high salary," as I've heard it called, is going directly into the pockets of the community I live in. We all want what's best for Seattle, so please stop aiming your guns at us. We are just as much Seattleites as someone who has lived here their entire life.

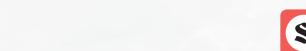
—Anonymous

stations of the R&B cross—rocking out on guitar! Supporting himself on keyboard! Drilling the band into razor-sharp funkiness à la James Brown! **Singing like an angel who loves to fuck!** Acting chill as shit while wearing an outfit eloquently described by music writer Andrew Matson as "sexy Hamburglar!"—before going out on his signature song, "Untitled (How Does It Feel?)." The song was preceded by a wild, extended drum solo (!) that infused this slowest of slow jams with a tension that crackled throughout its nearly 20-minute (!!) running time. "Untitled" (and the concert) ended with D'Angelo, having dismissed his bandmates one by one, finishing the song alone onstage. He could not have given us anything more. Thank you, Showbox at the Market, and come back soon, D'Angelo and the Vanguard.

TUESDAY, AUGUST 11 In other news, the week continued with some hilarious news about **Rick Perry**, the former governor of Texas and two-time GOP presidential wannabe who remains best known for the pratfalls he performs with his mouth, most recently spicing up last week's kids' table/losers' circle/not-yet-ready-for-prime-time GOP presidential debate by name-checking "Ronald Raven." But today, Perry's problems extended beyond his low-functioning face parts, as the Associated Press reported, "Former Texas Gov. Rick Perry has stopped paying his presidential campaign staff amid slow fundraising that has left his 2016 bid starving for cash barely two months after it began." According to the AP, Perry-friendly super PACs can keep his campaign afloat though the Iowa caucuses. But according to common sense, why would they?

• • Speaking of struggling-to-connect politicians: Tomorrow, **Hillary Clinton** will attempt to engage young voters with the following tweet: "How does your student loan debt make you feel? Tell us in 3 emojis or less." Speaking of Clinton's klutzy computer habits and iffy engagement with her own candidacy, her campaign continues to be dogged if not overshadowed by her stupid e-mail scandal. As for today's call for emojis, *Time* noted that the most frequently submitted images were the skull, the pistol, and the pile of poo.

WEDNESDAY, AUGUST 12 Meanwhile, at the intersection of Seattle and reality television, tonight brought the broadcast of a fresh episode of **Last Comic Standing**, the NBC reality competition featuring 100 of the nation's top up-and-coming comics battling it out to be the you-know-what. Why Last Days suddenly gives a poop about this show: **Emmett Montgomery**, the beloved Seattle comic and the Northwest's sole representative in this season's *LCS*. Tonight brought Montgomery's time in the spotlight, which was delightful if unfortunately abbreviated—thanks to the magic of editing and speed of TV, Montgomery got to tell one full joke before being revealed as a contestant who would go no further in the competition. This was disappointing, but out of this disappointment came a most lovely textual flower: "15 Seconds," a short essay posted by Montgomery on his website after tonight's broadcast, in which the now-liberated comic was finally allowed to **hold forth on the weird lie-life** reality TV contestants are contractually obligated to live during



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An Open Letter to Jeff Bezos

Dear Jeff,

Whoa! What the heck happened with that *New York Times* article, man? Did you guys forget to give them all free Prime memberships or what? No offense, but I've seen more flattering articles about me and the Cruise-meister general.

Real talk though: The kind of stuff you're getting a hard time for is exactly what all these hellfire-breathing SPs have been giving me all these years for Sea Org. I always tell them the same thing: Is the work easy? No. Is it fun? No. Am I sorry? I literally don't know the meaning of the word. I had my assistant type it just now—that's how much I don't even know what it means. And neither should you.

I know you can't sign these people to billion-year contracts the way I do (maybe you should look into calling Amazon a religion, LOL), but seriously, if you want to make the biggest, best company in the world, you can't be bothered to take care of everybody's wittle feewings. Same for me with trying to make the best religion—for me it's the entire universe, but don't worry, you'll get there.

Seriously, though: Next time they bitch about sitting at their desks crying, tell them they should try using their broken fingers to wave good-bye to the child they'll never see again without looking up from the bathroom floor they're scrubbing. I know it might sound a little harsh to the so-called liberal media, but hey, we didn't get into the bookselling business to win popularity contests, right?

I don't like to see anyone suffer (SPs notwithstanding, ha-ha), but I took a small measure of comfort when I read that article—or skimmed it, TBH, I don't have all day—in the realization that you and I are exactly alike. Business is a lonely business, but it's always nice to recognize a kindred spirit.

Call me maybe,
DM

the time between filming and airing. "I made the decision to let people be hopeful for me even though I knew that I didn't advance and had no idea what would be shown," wrote Montgomery. "With every newspaper article, radio interview, or kind personal note there was a feeling of guilt that I was **tricking people into betting on the wrong horse**." Confidential to Emmett: Whatever "tricking" was going on involved fully willing participants thrilled to root for a hometown talent no matter how the competition played out.

Thanks for allowing us to watch you put yourself through *LCS*'s mindfuck, time-delayed obstacle course, and good work.

THURSDAY, AUGUST 13 In much, much worse news, the week continued with more heartbreaking evidence of 2015's **epidemic of deadly violence against transgender humans** in the United States, with today bringing news of Shade Schuler, a 22-year-old trans woman in Dallas whose decomposing body was found dumped in a field on July 29. "While police don't yet know the motive for her killing, she is the 13th reported transgender homicide victim in the United States so far in 2015, already surpassing the 12 known trans murders in all of 2014," reported Al Jazeera. "This year, 11 of those victims have been women of color—including Schuler, who was black." Saturday will bring a shocking update from the gay news site Towleroad: "Since [Wednesday], three additional murders of transgender women have been reported, bringing the 2015 total to a horrifying 16—including five whose deaths were first reported in the last week." **This is fucking unacceptable.** For a path forward, we turn to the words of Nell Gaither, president of the Trans Pride Initiative in Dallas, who told Al Jazeera

that the persistent discrimination faced by trans people in matters of employment, housing, and public accommodation often leaves them unable to find safe, secure work, education, and proper medical care. "That forces us into the underground employment community, including sex work," Gaither told Al Jazeera. "It's the discrimination in society that puts people in more violent situations, and that needs to be addressed." Tiny ray of hope: Next week will bring news of Raffi Freedman-Gurspan, the first

openly transgender official hired by the White House. Onward.

FRIDAY, AUGUST 14 Nothing happened today, unless you count the rescinding of the declaration of emergency that had been in effect in **Ferguson, Missouri**, since Monday, due to the "criminal unrest" sparked by the one-year anniversary of the fatal shooting of Michael Brown.

SATURDAY, AUGUST 15 The week continued with the arrival of a chunk of media that will help define Seattle for years: "**Inside Amazon: Wrestling Big Ideas in a Bruising Workplace**," Jodi Kantor and David Streitfeld's epic exposé of the take-no-prisoners workplace culture of Amazon, which arrived online today in advance of its above-the-fold placement on the front page of tomorrow's *New York Times*. "Even as the company tests delivery by drone and ways to restock



KINKY

toilet paper at the push of a bathroom button, it is conducting a little-known experiment in how far it can push white-collar workers, redrawing the boundaries of what is acceptable," reported the *Times*, fleshing out its thesis with a **cornucopia of white-collar torture porn**, complete with weeping employees, abusive higher-ups, and a Stasi-like culture of ratting out coworkers. The piece was designed to shock, and it did—but don't think that it won't inspire as many people as it offends. Expect a generation of aspirational "Amabots" who view themselves as the Navy SEALS of the tech world. (PS. to forthcoming aspirational Amabots: Don't be homophobic dicks.)

SUNDAY, AUGUST 16 The week ended on Seattle's Capitol Hill, where early this morning, a **gunfight broke out** in the street near the Baltic Room nightclub, with a security guard from the club getting in on the multi-player shooting party that sent bystanders ducking behind cars and left one person dead. ■

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the Stranger

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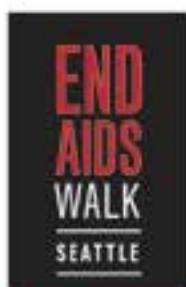
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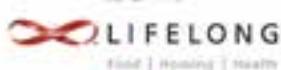
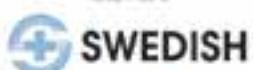
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NEWS

Hey Seattleites, Stop Trying to “Save” Seal Pups

Every Year, Misguided Good Samaritans Snatch the Animals from West Seattle Beaches (It Usually Doesn't End So Well)

BY SYDNEY BROWNSTONE

If a human stumbles across a baby seal, one of the first things that person might notice about the baby seal is its eyes. “They’re just these big, dark, limpid, black eyes holding yours,” West Seattle resident Brenda Peterson tells me on a recent August evening. “You’re just a goner, and people go, ‘Oh, my god.’”

We’re at an undisclosed location near a West Seattle waterfront so Peterson, a well-published nature writer who has lived in the area for 23 years, can show me where seal pups congregate. She agrees to do this on one condition: that I keep the location secret.

A seal pup’s gaze tends to have a very intense effect on people, which has a lot to do with why I’m not allowed to write about where the animals haul ashore. Every year, some humans become convinced that those wide-eyed seal pups must be saved, so they intervene. These misguided rescue attempts often kill them.

Seal pups typically show up on the shores of southern Puget Sound between July and

“Every single day for a harbor seal pup is life and death because they are just teetering on that brink of survival.”

September. It’s a natural part of the pupping season, when mother seals wean their pups on beaches and weaned pups learn to hunt on their own.

During the summer, some people see young seals on beaches without their mothers and mistakenly believe that they’ve been abandoned. They pick them up, feed them things that make them sick, and inadvertently scare away their mothers.

That’s why eight years ago, Peterson cofounded Seal Sitters, a group of local volunteers trained by the National Oceanic and Atmospheric Administration (NOAA) that patrols Seattle beaches to find newborn seals before other humans (and dogs) get to them first. In late June, Seal Sitters found a seal pup with puncture wounds in Lincoln Park. In late July, the organization helped rescue a seal pup believed to have been plucked out of the water by boaters and dumped on a Poulsbo boat ramp.

In addition to being illegal, snatching seal pups jeopardizes this already fragile group.

“Every single day for a harbor seal pup is life and death because they are just teetering on that brink of survival,” says Robin Lindsey, another founding member of Seal Sitters. Lindsey, who usually goes out at dawn to look for harbor seal pups, once found an open can of tuna fish in a spot where a seal pup had been resting.

baby seals into dog carriers, trying to stuff fish down their throats, feeding them baby formula, or even trying to make a seal pup sip Gatorade.

“All those calories that they’re spending to get away from people or dogs are calories they can’t afford to lose,” she says. “Just that act of carrying them [into the water] can put them over the edge where they can’t make it.”

Seals don’t have tear ducts to drain tears from their eyes, which explains their drippy, vulnerable stare. Humans can’t help but ascribe meaning to it. According to Scottish folklore, certain seal species even have the ability to shape-shift into human form. It was once believed that selkie folk, as the seal-

mothers nurse their pups for several weeks after giving birth. Eventually, the mothers will leave their pups on the beach so they can hunt. After being weaned, the pups learn how to forage on their own. They lose precious fat while this happens, and lying on the beach conserves energy.

“It’s always been a problem as far as I know from this area,” Killary tells me over the phone. “You get people who see the seal pups on the beach and for whatever reason they feel the overwhelming urge to pick them up. I guess they feel like they’re being abandoned, but that’s not the case.”

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illegal for humans to harass seal pups under the federal Marine Mammal Protection Act. People are only allowed to observe seals from at least 100 yards away.

Human instinct commonly overrides the 100-yard rule. A year after Peterson and Lindsey started Seal Sitters, a Whidbey Island police officer who pulled over a woman for a traffic infraction discovered a seal pup in the backseat. The 5-day-old seal’s joyride wasn’t even its first bewildering encounter with humans. The *Whidbey News-Times* reported that earlier in the week, a couple had picked up the same newborn seal and kept it in a dinghy overnight. Wildlife rehabilitators named the pup Concho, but Concho survived only a month.

Jennifer Olson, the marine mammal stranding network coordinator at the Whale Museum in Friday Harbor, tells me she’s heard of people trying to feed seal pups potato chips, and recently she even received a report of people pouring water over a seal pup they believed to be beached like a whale.

Dr. John Huckabee, a wildlife veterinarian, is not having a relaxing summer. His organization, the Progressive Animal Welfare Society (PAWS) wildlife facility in Lynnwood, is one of two facilities in Washington State certified to handle seal rehabilitation, and when I meet him, he’s navigating a particularly busy schedule. People are bringing in baby birds and other wildlife at a greater frequency and earlier than they normally do, and it makes Huckabee wonder if that has something to do with migratory signals thrown off by the weird, warm weather. If the trend continues, PAWS will surpass all of its 2014 intakes by August of this year.

PAWS has treated a number of seal pups that have been tampered with by humans over the years. Today, they’ve also got number 2,800, the newborn seal pup left on the Poulsbo boat ramp, and number 2,200, the seal pup that Seal Sitters rescued from Lincoln Park in late June.

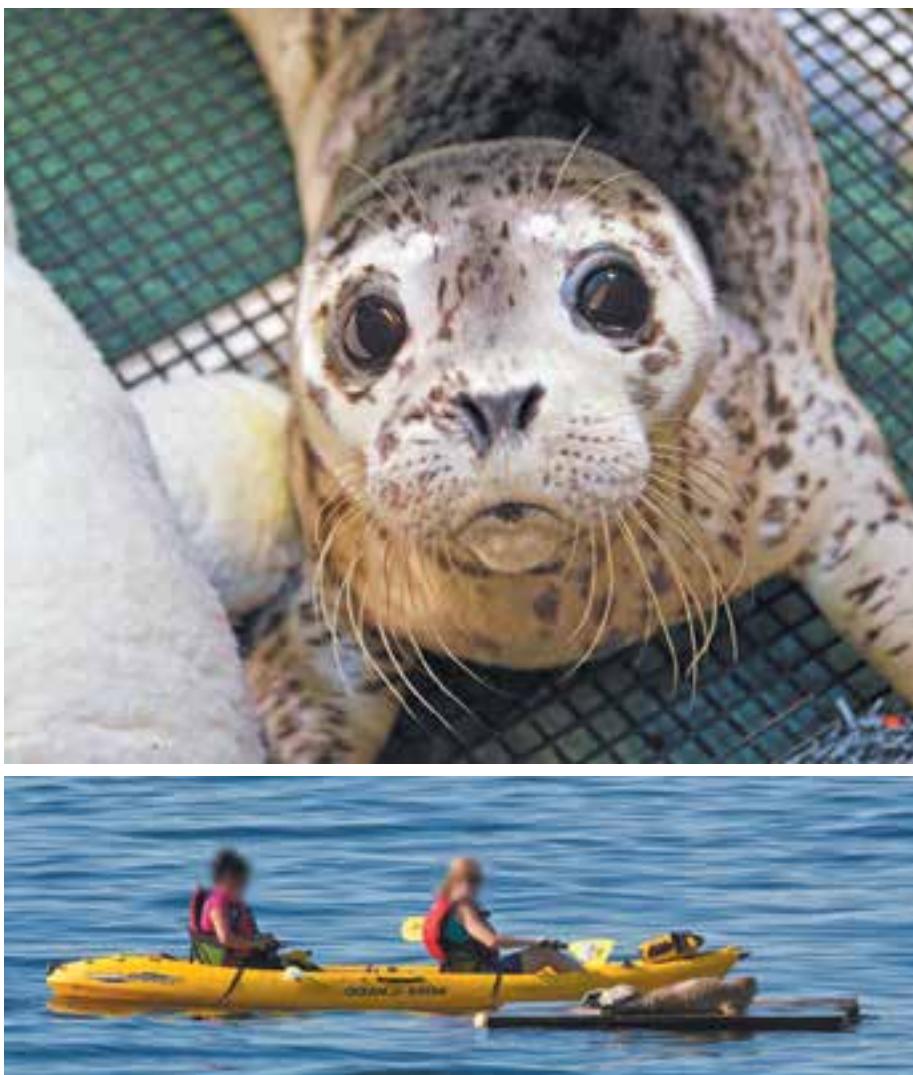
Years ago, Huckabee also treated a pup that someone scooped up and kept in a hotel bathtub for a couple of days. It came in dehydrated to the point of emaciation. “The seal pup was confiscated,” Huckabee said.

Huckabee thinks that particular incident had more to do with curiosity than an attempt at being a Good Samaritan, but “the assumption that a pup is abandoned... if we can eliminate that perspective, that would be a good thing,” he says. These acts tend to be “more kidnapping” than rescue, he adds.

Kidnapping is bad enough, but Peterson, the Seal Sitters cofounder, is worried about local seal pups for another reason, too. Many more weaned, emaciated pups have been showing up in West Seattle in recent years, which makes her wonder if something could be off in the Puget Sound ecosystem. Seals are an indicator species, which means they’re often the first animals to show outward signs of distress when their environment is compromised.

But if seals aren’t endangered, why does Seal Sitters spend so much energy protecting them? Peterson says she gets that question a lot. “My response to that is, why do we wait until an animal is endangered to have a healthy relationship with our ecosystem? That’s like saying, ‘You know, I’m not going to take care of my body until I get cancer.’”

If you see a seal pup on a Seattle beach, leave it alone and call Seal Sitters at 905-SEAL. If you see someone harassing a seal, call NOAA: 1-800-853-1964. ■



(ABOVE) PAWS / (BELOW) ROBIN LINDSEY
DON'T LOOK INTO THEIR EYES No, seriously, don't. Federal law prohibits humans from getting closer than 100 yards to a seal (no matter how cute).

people were called, could be taken as human lovers once they ditched their transmogrifying seal skins.

These days, humans may not be having sex with seal-people, but they’re definitely doing some very questionable things to seals. When NOAA special agent Michael Killary moved to the West Coast from Alaska a year ago, he started hearing stories about humans herding

Often, human intervention will scare a mother seal away or force a pup to waste energy trying to escape, sometimes leading to its death. Harbor seals aren’t considered endangered, Killary explains, so there aren’t many resources to rehabilitate them when people pick them up and drop them off at a vet’s office. “More than likely, the animal will just die, or it’ll be put to sleep,” Killary says. And it’s still

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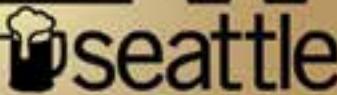
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City Proposes a Massive Overhaul of Its Labor Laws

The Most Controversial Piece of a New Bill Would Close an Important Loophole for Low-Wage Workers—but Will the Business Community Stop It?

BY HEIDI GROOVER

Good news for workers: A massive, 100-plus-page bill currently circulating in the mayor's office would strengthen the city's labor laws, including stiffer penalties for lawbreaking businesses, better compensation for workers who aren't paid adequately or given sick days, and more ways for workers to file complaints anonymously.

But perhaps the most controversial piece of the draft legislation is the inclusion of the "private right of action," which would give employees the right to sue their employer over violations of the city's minimum wage, wage theft, and paid sick and safe time laws.

When Seattle passed its history-making minimum-wage law last year, the exclusion of this right was a glaring loophole. According to an October 2014 report from the National Employment Law Project (NELP), Seattle was the only city at the time with a minimum-wage law that didn't offer a private right of action.

Advocates say the right to sue both gives employees another avenue to get their back pay and discourages employers from breaking the law in the first place because of the threat of legal action. "If the goal is to make sure all employers comply with the law," says Marty Garfinkel, a Seattle labor lawyer, "a private right of action is a critical element."

Without a private right of action, employees have to go through an administrative civil process. For a fast-food worker in Seattle, that means dealing with the city's understaffed Office of Labor Standards instead of a lawyer and a judge. The NELP report calls on Seattle to add a private right of action because "the city alone will not have the capacity to police all workplaces."

At the state level, minimum-wage workers can sue their employers, but they have to prove their boss willfully broke the law in order to recoup more than just back wages. That's a difficult threshold to meet. The proposed city right of action likely would not include that requirement. Workers would also be eligible to receive up to three times the amount they were not paid, whether or not the lack of payment was intentional.

Not surprisingly, the business community is concerned about this proposal. Neither the Seattle Metropolitan Chamber of Commerce nor the Washington Restaurant Association, two of the main business groups involved in negotiations over the bill, would comment about specifics. Chamber president Maud Daudon offered only a vague statement, saying the group is "carefully reviewing the proposed changes to the city's approach to ensure both

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appropriate enforcement as well as sufficient education outreach to help businesses of all sizes successfully follow the law."

Mayoral and council staff and labor leaders say business groups have two main lines of argument: First is the claim that such a change could encourage frivolous lawsuits, and second is that the city should spend more time educating businesses about the new minimum-wage law before applying another hammer of enforcement.

They're winning ground on that second argument. Sources familiar with the negotiations of the bill, which is not yet public, say a private right of action looks unlikely to take effect before 2017.

"We are taking very seriously the critique we've heard that the business community feels like there hasn't been enough outreach," says David Mendoza, the policy adviser to the mayor who's working on the legislation.

While the city has deliberately focused on education in the first year of its new minimum-wage law, exempting most businesses from getting fined the first time they fail to follow the law, Seattle city leaders have also been slow to fund planned education efforts for both workers and businesses.

They've also been slow to push this new bill. Original deadlines were in April and July, and the legislation is now not expected to see a

"The primary reason why employers are so opposed to private right of action is simply that this enforcement strategy holds wrongdoers accountable."

council vote until close to the end of the year—conveniently after the November election.

Council Member Mike O'Brien says the Chamber of Commerce called him in early August, asking him to give business and labor even *more* time to hash out the details of a private right of action. He says he's not interested. "The [mayor's office] has already had months more than we anticipated," he says he told the business group. "This will require significant public process, so let's just get started as soon as possible."

Mayor Ed Murray's staff, who have been negotiating with business and labor on his behalf, say the next step is getting Murray himself in the room to help hammer out a compromise. But a spokesman for the mayor was unwilling to say whether Murray supports a private right of action himself—in other words, whether he'll fight to keep it in the bill if the business community wants it out.

What happens next will serve as a test of the influence of business on city hall. If the bill arrives at the city council without a private right of action, it'll be a sign that business influence convinced the mayor to rescind his own staff's work. If the bill is weakened by the city council, it'll be a sign that council incumbents—some of whom will have just been reelected with the help of business groups—are willing to prioritize anti-labor interests over worker protections.

"The truth is," wrote UFCW 21 policy director Sarah Cherin in a July 30 e-mail to the mayor, "the primary reason why employers are so opposed to private right of action is simply that this enforcement strategy holds wrongdoers accountable... What are the motives behind passing some of the most important labor standards in the country and then not giving workers the tools to actually hold corporations accountable when they violate the law?" ■

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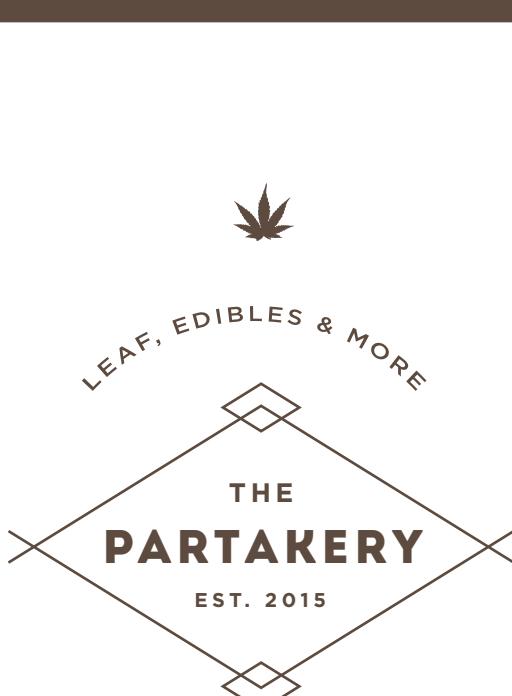


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WEED

Hempfest Is Still Relevant

The Annual Marijuana Festival Is a Cultural Celebration as Well as a Place to Agitate for National Legalization

BY BRENDAN KILEY

By the end of his first day at Hempfest, anthropology student Joe Orman was shivering and starting to turn blue. He had come from the University of Rochester to study whether legalization was changing cannabis culture in Washington State—but Friday had turned into one long thunderstorm, which dumped more rain on Seattle than the city had seen all summer and chased away herds of festivalgoers. Orman stuck it out anyway.

"I'm asking people if they've seen changes in the community," he said while we huddled under an abandoned vendor canopy, our raincoats and notepads dripping. "Has it gone from an activist festival to something more commercial? There are 10 different vape places right over there," he said, gesturing to a few of the hundreds of vendor booths at Hempfest. (This year, vendor spots went for \$350 on the low end for a blanket space and \$1,399 on the high end for a tent in a high-traffic location.) "Or has it always been like that? Is this the first year vendors have outnumbered the activists?" By Sunday, he hoped to have an answer.

This year's Hempfest brought some of the usual sights: friendly strangers sharing joints; gaggles of voluble pot-smokers and a few older, taciturn Rastafarians; families who've been coming for years (shortly after 4:20 on Sunday, one 20-year-old passed a pipe to her parents and said she'd been at every Hempfest since she was born); the occasional herd of red-eyed teenagers bumbling down a pathway while eating french fries or an enormous cherry pie directly from the tin.

But recent tensions between the recreational and medical constituencies—which were exacerbated this year after lawmakers in the Republican-dominated state senate clamped down on medical marijuana's long-standing but less-regulated marketplace—were evident throughout the weekend.

During one "Hemposium" panel on Sunday afternoon, attorney Rachel Kurtz lamented "misguided people" in the recreational industry "thinking an unregulated medical market was undermining their ability to make a profit... Medical isn't the problem. The reason people aren't making money is because 502 [Washington's 2012 initiative to legalize marijuana] is so severely regulated." The audience cheered in agreement. Roughly an hour later at the main stage, entrepreneur AC Braddock of Eden Labs avoided mentioning medical marijuana, but warned the crowd that only the recreational cannabis industry could adequately inform the public about consumer-health issues such as pesticide contamination.

One thing everyone seemed to agree on: Hempfest is still relevant, as both a cultural

celebration and a place to agitate for legalization across the United States. "It ain't over till it's over!" the white-bearded Rick Cusick, associate publisher of *High Times* and a board member of NORML, bellowed from the main stage.

Pepper and Chloe, two young women from Pennsylvania who sat under a pedestrian overpass during Friday's storm, agreed. "Until it's legal everywhere, it's still necessary to protest discrepancies in the law," said Chloe, who recently moved to the Seattle area. "And just because we have recreational stores doesn't mean we need to shut down medical stores. Patients should have access to affordable medicine." Both said they knew medical marijuana patients, including a friend of Pepper's who uses cannabidiol (CBD) to control seizures. "Her mom got her the oil," Pepper said. "If she were to be caught with that, she could go to jail." (In May, Senators Dianne Feinstein and Chuck Grassley asked the Department of Justice to reevaluate federal prohibition of CBD.)

None of the users I met said legalization had had much of an impact on their marijuana use. "It's the same," said Ralph, a young man from Bremerton. "You just don't have to trip out on cops as much." But a few of the



OUT-OF-TOWNSERS AT HEMPFEST University of Rochester-based researcher Joe Orman (left) and Sacramento-based comedian Ngaio Bealum (right).

BRENDAN KILEY

vendors said legalization had brought them to Hempfest for the first time.

In a quieter corner of the festival, Michael McGuire of Mad Garden Supplies showed off his "cloning bucket": a large drum with a lid that holds plant clippings (on that afternoon, lavender) and gently spits water onto their undersides, encouraging the clipping to grow roots. "You use a little cloning gel on the shoots," he said, "and 12 days later you come back and there will be roots."

Sunday afternoon was hot and bright, with people seeking shelter from the sun instead of the rain. The anthropology student was beaming—the folks at Hempfest were even friendlier than he'd expected, and he had collected plenty of data. "Anthropologists study intersectionality," Orman said, and Hempfest's nexus of celebration, commerce, and activism involved a whole network of cultural issues: prison reform, Black Lives Matter, veterans' affairs, public health, agriculture. "Marijuana is a great way of showing how social policy can change the law," he said. "People here really want to talk about three things—culture, political activism, and community. Hempfest really brings those together." Just then, a young woman walked past and gave him a random high-five.

Orman's smile grew even wider: "See what I mean?" ■

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ANNIE PAUL

Originally exhibited in a residential yard in Jamaica, Patterson's memorial is on display at Seattle Art Museum through September 7.

SAM Talks:
Ebony G. Patterson
Wed Aug 26, Seattle Art Museum,
7 pm, \$10

The Making of a Memorial to an Unknown Number of People Killed in Jamaica

Ebony G. Patterson talks about her artwork made in response to the bloodiest day in Jamaica since its independence, prompted by a US extradition attempt gone horribly wrong. [By Jen Graves](#)

The Jamaican artist Ebony G. Patterson followed the events as they happened just a few miles away from her home. She tuned in to local radio, where women holed up in their besieged homes called in and wept, describing how their husbands, brothers, and sons were being dragged from their homes and beaten, disappeared, or killed in front of them.

It was May 2010. Jamaican military and police forces, backed by the US government, entered an area of Kingston called Tivoli Gardens and slaughtered so many civilians that nobody has been able to figure out the exact number. Five years later, no one has been held accountable, no official list of who died has been released, and no official memorial has been constructed.

For almost two years, Patterson worked on her own memorial to the events. It's made out of sparkling, candy-colored, hand-embellished bandanas hanging on laundry lines. They're attached by little pink clothespins, rows and rows of them, like segments of a quilt waiting to be assembled, each one a mandala of colors and patterns with the digital print of a black-and-white photograph of someone's face in the center.

Only the eyes look out. The noses and mouths and chins are covered by bandanas the artist added. With each person so veiled, and so many people in all, the squares risk becoming a featureless mass. But those eyes.

What you won't find out from the wall text at Seattle Art Museum is that these are not photographs of the people who died, because Patterson doesn't know the names of the people who died, or even the correct number of people who died—which is one reason the work is titled *Of 72*, but if you count the individual

"What does it mean to be black and male—what is that stereotype? I went to criminal databases and I just started collecting these images."

squares, you will find there are 73.

In a sense, this is a Black Lives Matter piece. So much of the artist's work, she told me, has to do "with ideas about stereotyping" and looking "within a black context. What does it mean to be black and male—what is that stereotype? That stereotype is often associated with a criminal. So what I did was, I went to criminal databases and I just started collecting these images. These are public databases that anyone could have access to. And then I started obscuring these images, and a part of the reason I was obscuring them was because these people are invisible. No one knows who they are. No one knows what they look like in truth. No one knows anything about them."

It is not a laundry line or a future quilt, or even a ritual that's ever taken place. This is a homemade tomb of unknowns, a makeshift grave site that not only doesn't name names, but that also doesn't spell out how many bodies piled up.

It was first displayed in 2012, in an empty lot adjoining the suburban Jamaican backyard of writer Annie Paul. Now it's on exhibit at Seattle Art Museum, in a room painted purple.

Patterson, the artist, is giving a talk at SAM on August 26.

I've visited these 73 people four times, and I probably will visit them again. Some of them have become familiar. There's the man who raises his eyebrows wide, like he's so surprised that any of this is happening, like his unseen arms are raised up high and he is calling out, "Don't shoot!" He is easy to imagine as part of that terrible week in Tivoli Gardens in May 2010, when the Jamaican government declared a state of emergency and an American surveillance plane circled overhead as men with guns collected and killed other men, all in the name of extraditing a drug lord who wasn't even in that location at that time. Some of the unidentified bodies sat out there for days, rotting. They later were stuffed in heaps under mounds of ground not far from where they died.

The last time I went to see *Of 72*, the art museum was officially closed, and my escort didn't know how to turn the lights on. So for the first few minutes before security arrived, we examined the art using only the flashlights on our phones, as if we were archaeologists in a cave. I started at the label on the wall written by the artist and intended as part of the work. It's a list of questions.

"What happens when 73 die and no one knows who they are?"

"What did they like to eat for breakfast, lunch, or dinner?"

"What did their voices sound like?"

"Where were they when they died? Who was with them? Were they alone?"

In the darkness, I flitted with my phone from portrait to portrait. So many. They were all equally important and equally anonymous, all equally lost. What actually happened to each of them? What kind of portraiture is this—a portraiture in perpetual half-light?

I interviewed Patterson to find out more.

Let's start with the actual events. Were you in Jamaica when Prime Minister Bruce Golding announced he would comply with the American request to extradite Christopher Coke? Were you there when the government implemented its state of emergency and executed the raid?

I was in Jamaica during the time that it all unfolded, from the very beginning of the incursion to the very end. Now there has been a commission of enquiry. I'm always in Jamaica... So I guess my interest in what happened during the incursion had a lot to do with me being a concerned citizen, and also, ▶

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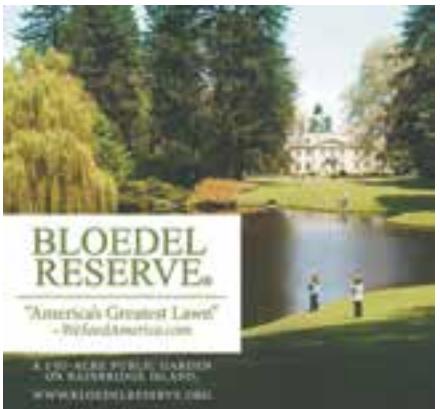
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ANNIE PAUL

The artist wanted to show it at the National Gallery of Jamaica, but instead she had to put it up in someone's yard.

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◀ I guess, the other thing that had interested me is because at the time, so much of my work was on discussions around masculinity and popular culture. And we had this situation unfolding where clearly young men, or men, were being targeted in our community, and in our working-class community, and also... there's a side of the economic and gang-related politics that's quite synonymous with a lot of urban inner-city spaces here. We call them garrisons.

[Tivoli Gardens] was a really important center where popular culture was concerned, because they had a street party called Passa Passa, run by Christopher Coke. Major entertainers would go and perform. People from Jamaica and people from other parts of the world would make a pilgrimage. New dance moves would be debuted at Passa Passa, then those would become part of the wider dancehall culture. A little economy developed around the dance. The dance went on from the late hours on Wednesday to the early hours past daybreak on Thursday, so a lot of the community would find ways of making revenue there, like selling produce or things that you would typically find at a street dance. It created economic opportunities.

Is the dance still going on? How is Tivoli seen?

No. So the dance—no one will go down [there] anymore.

A garrison is essentially a community that has a political allegiance. This community was politically aligned, and there needed to be some kind of accountability on the part of the government in terms of turning over this person who was being requested by the US government. There were a lot of delays in the handing over, in the attempt to deal with extradition on the part of the party who was in power—because it was this person who was essentially running Tivoli. But what concerned me is certainly not about Coke, right?

What concerned me was the handling of citizens during this incursion, and during the state of emergency when the country was under martial law. I mean, I remember listening to the radio and people from the community were calling in quite often. It was women who would call in to talk shows crying, that they were being attacked and brutalized by police officers or soldiers. They were complaining that their sons or their boyfriends or their husbands were

drawn out of houses never to be seen again, and this was the general handling of citizens that worried me considerably.

And the response from people in other communities outside Tivoli, from middle-class and upper-class communities, their response to people who come from spaces like Tivoli, working-class communities, is "You're criminals." If you come from a working-class community and you're male, and of course it's a predominantly black country, but so much of our socioeconomic politics is still connected to colorism. So being lighter in shade, it would be assumed you come from a better social and financial background.

So the way that young black men from inner-city or working-class communities, the way that they are seen by the larger public is that they're always under suspicion. They're seen as criminals, and they are often subject to assault by police just walking down the road.

It's the same thing that happens in the United States.

What I find interesting is these police officers come from these very same circumstances. What does it mean to have this self-hate, hate for your own? To the point where you don't even see these people who come from the very same places as you.

Also, what we are most well-known for as a country is our culture, our music, and also through sport. The people who give us global identity are not upper-class suburban people, they are working-class people. What does it mean to undervalue the very people who give you such visibility, and on this scale?

I remember there was one story picked up by an international paper—and at this time, the local paper wasn't carrying stories like this but it was appearing in the international papers—this woman talking about her two sons. They told her that her sons had to come out [of the house], and she pleaded with them, saying they were not involved in anything and saying they don't know Coke. She's pleading and they go down the street, she hears two gunshots, and they never return.

How many people were killed?

In the initial toll of how many people were killed, they said it was 10 Tivoli civilians and one soldier. Then, there were 73 civilians who were killed, 72 of those were men and only one was a woman. Based on those numbers, it was very clear

who was targeted.

Is there an official number of dead?
In the *New Yorker*, Matthias Schwartz wrote, "No fewer than 74 people were killed." Obviously that leaves room that there may have been more than 74.

There was an interim report done by the public defender, which is what led to the enquiry. The public defender is an actual government office, an office within the government, so that person is not elected by the people but appointed by the ruling party at the time.

So they actually set up an office in the community and took reports, and I think they were in the community for quite some time and then made a detailed interim report based on the conversations they had with witnesses.

Some people to this day have yet to be found or to be located. There was also damage to personal property. I think something like 96 homes were totally destroyed. Based on the information they had collected, they believe that at least 150 people were killed.

An independent news agency—it's probably the only investigative journalism or the best investigative journalism around the incidents—they're the only ones who have gone ahead and published, I think, 56 of the names of the people killed during the incursion and included photographs, ages of the people, names of the people, and children that they had. The government has not done that. It's the television show *18 Degrees North*. They did the report on the fifth anniversary. They do a lot of regional coverage.

Tell me about the one woman in the piece.

When you look at the piece, even in your attempt to try to figure out who is the female, [you can't]. When people ask me who is the female, and I turn it back on them, they always choose a male—and that then again comes back to the way we read or understand gender. My work is interested in how people will use those very same elements to create a sense of invisibility. You're here, but you cannot be seen.

And the bandannas?

The bandanna has always been a motif associated with the bad-boy image—if we think about cowboy culture, or if we think about gang culture in the US, where there's a kind of color-coding that's used. But also, too, I remember I think it was the BBC who had done an interview with a number of men who had come in to defend Coke, the people who were, like, Coke's soldiers. They had done interviews with them, and all of them had obscured their faces with either a T-shirt or a bandanna, so that image has al-

ways remained with me as a powerful motif or insignia to use.

Were people warned the raid was coming?

There was a moment several hours before [the raid] when police and soldiers both had encouraged people from Tivoli to leave Tivoli, told them to go and take refuge elsewhere. That also makes it very clear how dangerous it was going to get and the kind of warfare that was going to happen. But then again, why should you have to leave your own home? I can't imagine the security forces going to an upscale community in Kingston to look for a don. And many of these dons, when [they] get to a certain stamp of financial power, they live outside of these communities, not *in* them. Their office may be there. That was the case with Coke. He lived in an uptown suburb. He

these are inner-city people. The enquiry is happening so that it could be said that it was done. And the public outrage that really *should* be coming up based on these discussions, it's totally absent. It's just *them*, and you know how all of *them* are. But these people are citizens, and if the state can treat citizens like this, it doesn't matter where you are from, you best believe that the same thing can meet you at your door. It's just frightening. It's just frightening.

Where has this piece shown?

Initially, I really wanted it to be shown at home first. We don't have very many galleries here—we really don't have any galleries here—but I was approached by a major person at the National Gallery of Jamaica to do the project, and this was probably around 2011, after the incident had hap-

way that, generally, people from places like Tivoli are seen as valueless, not important. To obscure people simply on the premise of their socioeconomic location anchors into something even larger than just Tivoli.

What do you think is the power in having the dead named by the state?

I mean, I think when I made that work, I felt like it was an important moment that needed to be documented. The importance of the state, on the other hand, naming these names just has to do with the state's responsibility to the citizens. These people weren't killed by some random madmen. They were people hired by the state. And if the state is truly invested in finding out what has happened, what were the circumstances in which these individuals died, then it is important for you to acknowledge the presence that was once here, or to recognize the absence of those people. And the way you can do that is to name them. Because to only refer to them as the 73 or the 75 or whatever number they're using, to only reference them as that is to bundle them all up as a unit. It's not to recognize that this is John Brown, and he had two kids, and he had these people who loved him. To call someone's name is to call them into being. And also to signal to the larger public, too, that these people mattered. That they individually mattered. That they *mattered*. Whether they lived for two minutes or 20 years, every person has an impact on somebody.

You talked about the way black men are stereotyped. There are similarities between the United States and Jamaica. What do you think the differences are?

In America, there's a bubbling over. We have this sense of who these people are. The fact that a case goes all the way to trial and there have actually been incidences when people have been held accountable, they've been charged and prosecuted and served time in jail—I mean, here? It's, you know, um, there's some things that I am shocked by that are playing out in the US, but these discussions and the involvement that's happening around it—that is so much more active than what happens here. So many people are just so disconnected from it all. It's refreshing to me to see that there's still public outcry when injustices happen, and people are actively concerned or not concerned. But here, we're numb. We're numb and we don't care, and that, to me, is frightening. ■

The most complete account of the 2010 attack on Tivoli Gardens was written in 2011 by Matthias Schwartz for the New Yorker, in a story called "A Massacre in Jamaica." I interviewed Schwartz as well. To read that interview, go to thestranger.com/features.

"Some people to this day have yet to be found or to be located. I think something like 96 homes were totally destroyed."

was [in Tivoli] on the day of the incursion for a while, but it's believed he had exited the community before the security forces had come in.

So the idea that you should leave your community is so absurd. There should have been a better way for the security forces to handle the situation without needing to get to this level of violence. Nothing of this scale has happened before, so I wanted to make a massive work in a way that somebody would have to encounter 73 bodies, each individual. And that's why they are individualized, so no one bandanna or object is the same. The text [in the form of the list of questions on the wall label] is also used to humanize these people who, in many ways, are still invisible five years later.

I can't believe the victims are still unnamed. I guess at least *18 Degrees North* has done some of the work.

18 Degrees North is a private entity, and I think it's not the job of a private entity to identify the citizens who have been killed by the state. It's the state's responsibility even just to name these people. Even just to call their names out.

No accountability is going to happen. And so coming back to this idea about, if your absence is not held accountable for; whether you are missing or you are dead, how do 73 people not exist? That's really dangerous. A lot of our citizens are dismissing it because

penned. The problem, again, of course, with national agencies, is that they're all politically aligned. And so while people could see the benefit or the significance of the project, there were fears around the project because of political concerns they had. Just things that should not even be part of the dialogue in an art context, as far as I'm concerned. [The National Gallery did not respond to *The Stranger*'s request for comment.]

So I had a pop-up show—I did it in somebody's yard first, a writer. I did it, I guess, in what would be considered a suburban space. I thought that was a perfect way of raising the problem, the issue that these people are invisible. So that's the first and only place I've ever shown it at home.

If the government puts out an official list of names of the civilians killed at Tivoli, how do you think will that change Of 72, if at all? Are the names something you would want to add to the project?

I collected all the images that I have seen on *18 Degrees North*, all the pictures they shared on television. I photographed and shared that information on social media. But I have been asked that: "Do you need to now make new images given that some identities have been revealed?" And my response is no.

Of course it shifts the work. But the work raises a bigger question around the

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SAVAGE LOVE

The Boyfriend Experience

BY DAN SAVAGE

I'm a woman in a straight relationship. I woke up this morning, and my BF wasn't in bed with me. He felt ill in the middle of the night and went to sleep in the spare room—where he found a condom in its wrapper behind the nightstand. Now my BF thinks I'm cheating on him. I haven't cheated on him and have no desire to. I have an IUD and we are monogamous, so we don't use condoms. But I used to keep condoms around to use on an old sex toy that I liked but was allergic to. That toy is long gone (I found out it was made of terrible materials and disposed of it), but I kept the condoms in case I met someone. That someone ended up being him—but by the time we met, I had an IUD. I explained all this to him, but he doesn't believe me. We've lived together for two years and were just talking about buying a house and having kids.

Condom Resurfaces And Shatters Happiness

Your boyfriend should ask himself—order him to ask himself—which is the likelier scenario: that his girlfriend scatters condoms around the house because she's cheating on him? Or that his girlfriend, like almost all sexually active adults who have used condoms for birth control, disease prevention, and sex-toy safety, has a few loose condoms rattling around her living space?

That your boyfriend can't accept your perfectly reasonable explanation for that one stray condom, CRASH, has me wondering if the recent talk about buying a house and having kids might be the actual issue. Is he looking for an excuse to dump you, and the stray condom is a convenient *casus belli*? Or is he really that jealous and insecure? If he doesn't want to buy a house and have kids, then you obviously shouldn't buy a house or have kids with him. But the same goes if he's really this jealous and insecure. You don't want to be saddled with a partner who sees evidence of infidelity where none exists, CRASH, because life is a parade of incidents and ephemera—an easily misinterpreted text message from a male coworker, a stray pair of underpants left behind by a boyfriend who predares him, a cute waiter/barista/personal trainer who catches your eye—that could potentially set him off.

Everyone is entitled to moments of insecurity, of course, but you don't want to be with a man who melts down over nothing.

My boyfriend of six months tied me up for the first time a month ago. He didn't know what he was doing, and I didn't get turned on because it hurt. I got him two sessions with a professional bondage top as a gift. I was the "model," and I was very turned on as the instructor walked my boyfriend through safe bondage techniques and positions. The guy was attractive, but not as attractive as my boyfriend. At one point I shuddered, and my boyfriend is convinced I had an orgasm. He says I cheated right in front of him, and now he wants to dump me. What do I do?

Helplessly Explaining My Predicament

Call that attractive instructor, HEMP, and tell him you're single now so you'll be coming to that second session alone.

My boyfriend of three years and I have an ongoing problem. His libido is much higher than mine, and at one point I wasn't making enough of an effort to meet him in the middle. But now we have great sex on average four or five times per week, and I initiate about a third of that. (If it were completely up to him, we'd probably have sex one or two times a



JOE NEWTON

day.) This past week, I've been working crazy shifts for a work event—14-hour days with a 1.5-hour commute each way. I told him that I very likely would not have the energy to have sex. But when I got home the other day, knowing that I had to get up and leave again in less than seven hours, he initiated sex and I refused. I was too tired. He got very upset. Whenever I say no, he seems to automatically categorize my refusal as evidence of laziness or selfishness. I'm not sure what to do at this point. I really want to make this work.

Working Hard And Tired

Your boyfriend is inconsiderate—in the most literal sense of the word. He has failed to take into consideration that sex five times a week is a lot of sex, objectively speaking, particularly in a long-term relationship. And your boyfriend failed—utterly failed—to take into consideration your current crushing workload when he attempted to initiate sex after you had worked/commuted for 17 hours and had to get up in seven hours and do it all over again. I suggest you get your boyfriend a Fleshlight, WHAT, for those moments when you can't be his human masturbatory aid, and stop feeling guilty about having sex "only" four or five times per week.

I'm a bed wetter and am super embarrassed about it. My boyfriend knows, and I know he doesn't mean to hurt me, but he makes jokes about it. He even once saw me wet myself and made a joke. I know I should say something, but I'm afraid to.

Wants Emotional Tenderness

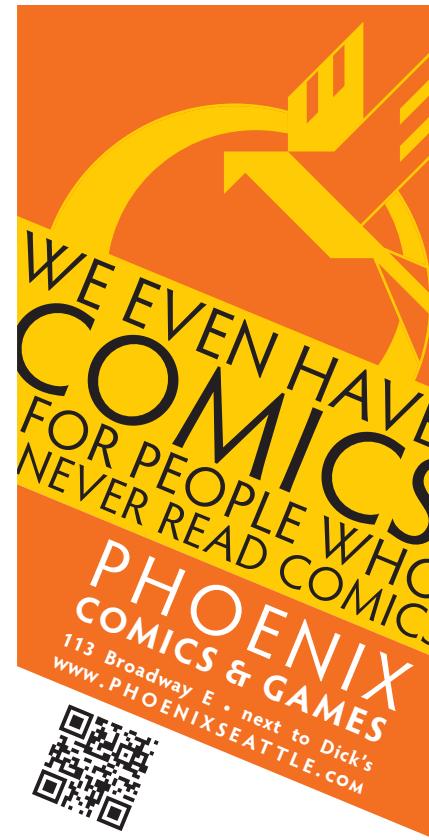
There are only two reasons your boyfriend would be making jokes about your bed-wetting problem: He is trying to be nice (he mistakenly believes these jokes put you at ease; he's trying to make you feel less self-conscious, not more; he wants to make the bed-wetting seem like no big deal, i.e., something you two can laugh off together) or he is a giant asshole (he knows you're sensitive about it and makes these jokes anyway because HE'S AN ASSHOLE; he makes jokes expressly to demean you because HE'S AN ASSHOLE; he is intentionally shredding your self-esteem so that (1) you'll think that no one else would ever want you and (2) you'll settle for this guy even though HE'S AN ASSHOLE).

There's just one way to figure out whether he's a nice doofus who's accidentally hurting you or a giant asshole who actually does mean to hurt you: USE YOUR WORDS. Tell him the jokes hurt your feelings—no smile, no ambiguity, no gloss—and then see what happens. If he knocks it off, WET, he was a nice doofus and the relationship may be salvageable. If he keeps it up, if the jokes don't stop, he's a giant asshole and he actually does mean to hurt you and the relationship isn't worth salvaging. (Please bear this in mind: An asshole might claim to be a nice doofus—he'll tell you he was just trying to make you feel better about the bed-wetting thing with humor—but if the jokes don't stop... he's not a nice doofus. He's a giant asshole.)

The reason you're afraid to say something is that you don't want to lose him. But you need to flip that on its head: If your boyfriend is a giant asshole—even if he's just a medium asshole—you should be in a big fucking hurry to lose him. Say something. ■

On the Lovecast, special guest Peter Sagal from *Wait Wait... Don't Tell Me!*: savagecast.com.

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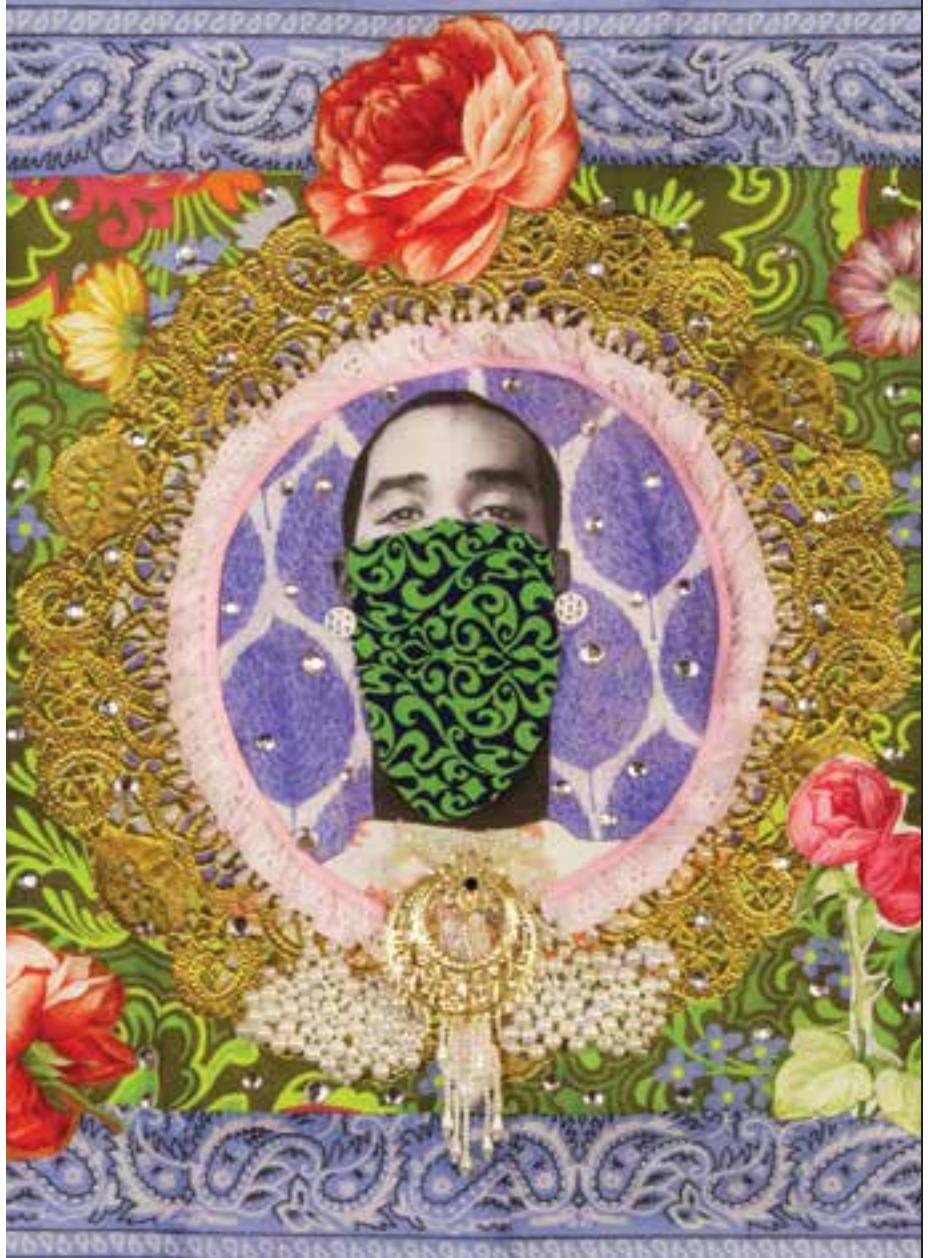
SAM TALKS: EBONY G. PATTERSON
WED AUG 26, 7 – 8 PM
SEATTLE ART MUSEUM

Contemporary artist Ebony Patterson discusses her ongoing body of work which explores constructions of the masculine within pop culture, while using Jamaican dancehall culture as a platform for this discourse.

Patterson's work can be seen in the current exhibition *Disguise: Masks & Global African Art* at the Seattle Art Museum through Sep 7.

\$10 / Members \$5
visitsam.org/tickets

Of 72 Project (detail), 2012, Ebony Patterson, Jamaica/United States, b. 1981, digital prints on hand-embellished bandanas, 73 bandanas, 21 x 21 in. each, Commissioned by Small Axe Magazine and the Andy Warhol Foundation for the Arts Grants, Courtesy of the artist and Monique Meloche Gallery, Chicago. © Ebony Patterson, Photo courtesy of the artist and Monique Meloche Gallery, Chicago.



the Stranger

The Arts in Nature Festival is a celebration of art, nature and community featuring more than 40 music, visual art and dance performances. Enjoy family-friendly activities like costumed hikes, art activities and writing workshops. The festival runs 8/22-8/23 at Camp Long in West Seattle. PHOTO CREDIT: Allyce Andrew

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Read all about the 2015 Genius Award nominees in the summer '15 issue of *Seattle Art and Performance*.

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THINGS TO DO ARTS & CULTURE

pm, free

Senses of Summer Music Series: Elise Baldwin: Henry Art Gallery, Sat Aug 22, 8–10 pm, \$10

Short Run Summer School: Watercolor with Robyn Jordan: Hollow Earth Radio, Mon Aug 24, 7 pm, \$5–\$20

GALLERIES

Christopher Buening: High School High: SOIL, free, through Aug 29

Dan Webb: Break It Down: Olympic Sculpture Park, free, Tues–Fri, 10 am–4 pm, through Aug 31

Darryl Ary: Vermillion, free, through Sept 5

De La Torre Brothers and Ethan Stern: Traver Gallery, Tues–Sat, free, through Aug 29

Gregory Blackstock: Greg Kucera Gallery, Tues–Sat, free, through Aug 29

I Come to You in Pieces: The Alice, Sat, noon–5 pm and by appointment, free, through Aug 25

I Taught Myself: A Selective Survey of Works by Self-Taught Artists: Greg Kucera Gallery, Tues–Sat, free, through Aug 29

Lush Life 5: Reverie: Roq La Rue, Wed–Sat, free, through Aug 29

Out of Sight: King Street Station, by appointment only, free, through Aug 21

oysters naturel: Veronica, free, through Aug 30

SEASON at Platform: Slow Enhancers: Platform Gallery, Wed–Sat, free, through Aug 29

The Vera Project: 14 Years of True and Sincere Friends: City Hall Lobby Gallery, Mon–Fri, free, through Aug 28

MUSEUMS

Art of the American West: The Haub Family Collection: Tacoma Art Museum, Tues–Sun, \$14, through Oct 1

Chiho Aoshima: Rebirth of the World: Seattle Asian Art Museum, Wed–Sun, \$9, through Oct 4

Constructs: Installations by Asian Pacific American Women Artists: Wing Luke Museum, Tues–Sun, \$14.95, through April 17

Disguise: Masks and Global African Art: Seattle Art Museum, Wed–Mon, \$19.50, through Sept 7

James Turrell's Light Reign: Henry Art Gallery, Wed–Sun, \$10

Leo Saul Berk: Structure and Ornament: Frye Art Museum, Tues–Sun, free, through Sept 6

Roger Shimomura: An American Knock-off: Tacoma Art Museum, Tues–Sun, \$14, through Sept 13

Sam Vernon: Olympic Sculpture Park, free, through March 6

Sanctum: Henry Art Gallery, free

What's Up, Doc? The Animation Art of Chuck Jones: EMP Museum, \$22 adv/\$25 at the door, through Jan 17

Complete listings at strangerthingstodo.com

PERFORMANCE

An American Dream

DON'T MISS: When a Japanese American family is forced out of its home on an island in Puget Sound and sent to an internment camp, a German Jewish immigrant and her American soldier husband are the

ones who move into the house—and opera ensues. This is the story of *An American Dream* (originally, and I'd say better, titled *Belongings*), a 65-minute chamber opera written by San Francisco composer Jack Perla (libretto by Jessica Murphy Moo) and commissioned by Seattle Opera. This is the piece's world premiere. Don't miss hearing what a new work in an old form sounds like, and especially one tinted with the shadowy politics of World War II Seattle. (*McCaw Hall*, Fri Aug 21 at 8 pm and Sun Aug 23 at 2:30 pm, \$50–\$125) **JEN GRAVES**

We also suggest...

BURLESQUE

Flamingo: Can Can, \$30/\$40, Wed–Thurs at 7 pm (17+), Fri–Sat at 7 (17+) and 9:30 pm (21+), Sun at 7:30 pm (17+)

Junk Yard: Can Can, \$25 (\$35 VIP), Thurs Aug 20, 9:30 pm, 21+

CABARET

Family Affair: Rendezvous, Wed Aug 19, 7:30 pm, \$10

THEATER

Is She Dead Yet?: Annex Theatre, \$18, through Aug 22

John Baxter Is a Switch Hitter: Cornish Playhouse, opens Thurs Aug 20 at 7:30 pm, \$20–\$58, Wed–Sun through Sept 27

The Zig Zag Festival: Annex Theatre, \$5–\$10, Wed Aug 19, 8 pm

COMEDY

Ian Bell's Brown Derby Series: Raiders of the Lost Ark

DON'T MISS: Seattle has a venerable and undignified tradition of marvelously ramshackle bar theater. If Dina Martina is its queen, Ian Bell's Brown Derby Series—which adapts major motion pictures for raucous, boozy audiences—is the crown prince. For this round, David Gehrman stars as Indiana Jones, Basil Harris plays "the face-melting Nazi," Josh Hartwigson capers as the famous capuchin monkey (spoiler alert: He gets poisoned), and the special effects will be re-created using only duct tape, cardboard, and silly string. (*Re-bar*, Aug 20–22, 8 pm, \$20 adv/\$25 DOS, 21+) **BRENDAN KILEY**

We also suggest...

Collide-O-Scope: Re-bar, Mon Aug 24, 6 pm, \$7, 21+

Comedy Womb Open Mic: Rendezvous, \$5, Tues Aug 25, 7 and 9 pm, 21+

Epic Rap Battles of History: Crocodile, Wed Aug 19, 6:30 pm, \$25 adv

Complete listings at strangerthingstodo.com

FILM

The Diary of a Teenage Girl

DON'T MISS: *The Diary of a Teenage Girl*, which is set in San Francisco in the 1970s and stars Kristen Wiig, Bel Powley, and Alexander Skarsgård, is based on Phoebe Gloeckner's autobiographical graphic novel about a teenage girl's emerging sexuality. "Emerging" in the sense that she's 15 and has a sexual relationship with her mother's boyfriend. Some people believe the book

Continued ▶

THINGS TO DO ARTS & CULTURE

encourages or justifies pedophilia. Others think it presents a complex picture of a young woman's coming of age. Either way, what good is art that doesn't steer us away from the false comforts of illusory moral certainty? (*Opens Fri Aug 21, various locations*) **CHARLES MUDEDE**

We also suggest...

- Amy:** Various locations
- Ant-Man:** Various locations
- The Bedroom Window:** Scarecrow Video, Mon Aug 24, 7 pm, free
- Best of Enemies:** Seven Gables Theatre
- The End of the Tour:** SIFF Cinema Egyptian
- The Gift:** Various locations
- Inside Out:** Various locations
- Jurassic World:** Various locations
- Mad Max: Fury Road:** Various locations
- The Madonna & Janet vs the Ladies of the '80s Sing Along:** Central Cinema, Thurs Aug 20, 8 pm, \$12
- Magic Mike XXL:** Various locations
- Mr. Holmes:** Various locations
- The President's Analyst:** Scarecrow Video, Wed Aug 19, 7 pm, free
- Ricki and the Flash:** Various locations
- Shaun the Sheep:** Various locations
- Spy:** Various locations
- Straight Outta Compton:** Various locations
- Star Wars: Episode V:** The Triple Door, Mon Aug 24, 8 pm, \$5
- Sunset Boulevard:** Central Cinema, Aug 21–25, \$8
- To Catch a Thief:** Scarecrow Video, Tues Aug 25, 7 pm, free
- Trainwreck:** Various locations

Complete listings at strangerthingstodo.com

FOOD & DRINK

Holy Mountain Beer Dinner

DON'T MISS Beer dinners pairing craft brews with food that's impeccably sourced and prepared are actually fairly common at restaurants in this town (ah, Seattle). But this dinner at Ravenna's Salare, matching chef Edouardo Jordan's farm-fresh, world-inspired food with Holy Mountain Brewing's seasonal, carefully aged beers, stands out. While both the restaurant and the brewery have been open less than a year, their founders are dedicated to traditional, old-world (not to mention) labor-intensive processes: whole animal butchery, charcuterie making, barrel aging, and, of course, lacto-fermentation. It's a match made in heaven. (*Salare, Wed Aug 19, 7 pm, \$125, sold out*) **ANGELA GARBES**

We also suggest...

- DYNE Pop-Up: The Art of Yakitori with Chef Jason Harris:** Pike Place Market Atrium Kitchen, Thurs Aug 20, 7 pm, \$40
- Bacon, Eggs, and Kegs:** CenturyLink Field, Sat Aug 22, 11 am–3 pm, \$35 adv/\$45 after Aug 20
- Seattle's Best Damn Happy Hour:** Seattle Center, Thurs Aug 20, 5–8 pm, free
- Caviar Tasting:** Seattle Caviar Company, \$25, Thurs Aug 20, 5–7 pm
- Free Wine Tasting:** Champion Wine Cellars, Sat Aug 22, noon–5 pm

Complete listings at strangerthingstodo.com

- Free Wine Tasting:** DeLaurenti, Sat Aug 22, 2–4 pm
- Free Wine Tasting:** Esquin Wine Merchants, Thurs Aug 20 from 5–6:30 pm, Sat Aug 22 from 2–5 pm, free
- Free Wine on 15th:** European Vine Selections, Sat Aug 22, 3–6 pm
- Guest Chef Night: Queen Bee Cafe:** Farestart, Thurs Aug 20, 5:30–8 pm, \$29.95
- Happy Hour at the Swedish Club:** Swedish Cultural Center, Fri Aug 21, 5–10:30 pm
- Maritime Pacific Brewing Company's 25th Anniversary Celebration:** Maritime Pacific Brewing Company, Sat Aug 22, 11 am–7 pm, \$25

- Onibaba Ramen Pop-up:** Miyabi 45th, Wed Aug 19, 11:30 am–2 pm
- Paella Night:** Terra Plata, Mon Aug 24, 5 pm, \$15
- \$10 Pizza Mondays:** Cafe Lago, Mon Aug 24, 5 pm
- Taco Wednesdays:** Roanoke Park Place Tavern, Wed Aug 19, 4 pm–2 am, \$1 each
- University District Farmer's Market:** University Way NE between 50th & 52nd, Sat Aug 22, 9 am–2 pm, free
- Wii Wednesdays:** Sake Nomi, Wed Aug 19, 6 pm, free

Complete listings at strangerthingstodo.com

FESTIVALS

Summit Block Party

DON'T MISS For many Capitol Hill denizens, this is the real summer block party. It's free, local-centric, full of sonic diversity, and devoid of hordes of suburban d-bags. Musical highlights for the fourth edition of this hedonistic hoedown include rowdy garage punks Ubu Roi, cogent rapper RA Scion and supremely funky DJ Indica Jones, ex-Rose Windows guitarist Chris Cheveyo's new rock juggernaut Dræmhouse, electronic torch-song brooders youryoungbody, anthemic rock charmers Snuff Redux, and psychedelic warlords Terminal Fuzz Terror. Summit Block Party is where you can feast on enjoyable sounds without feeling like you're part of a marketing experiment. (*Summit Ave at E Olive St, Sat Aug 22, noon–10 pm, free, all ages*) **DAVE SEGAL**

We also suggest...

- Arts in Nature Festival:** Camp Long, Aug 22–23, \$10 per day or \$16 for weekend pass
- MusicfestNW:** Waterfront Park, Portland, Aug 21–23, \$45–\$140
- Southwest Washington Fair:** Centralia-Chehalis Fairgrounds, Chehalis, \$10, through Aug 23

Complete listings at strangerthingstodo.com

QUEER

We suggest...

- Bearaoke:** Cuff, Tues Aug 25, 8 pm, free, 21+
- Christopher Buening: High School Hig:** SOIL, free, through Aug 29
- DJ Night:** Cuff, Fri–Sat, 10 pm, free
- Girl Bye:** Kremwerk, Sat Aug 22, 9 pm, free, 21+
- I Hate Karaoke:** Pony, Tues Aug 25, 9 pm, free, 21+
- Mimosas with Mama:** Narwhal, Sun Aug 23, 1 pm, \$25, 21+
- Robbie Turner's Playground:** R Place, Wed Aug 19, free, 21+

Complete listings at strangerthingstodo.com

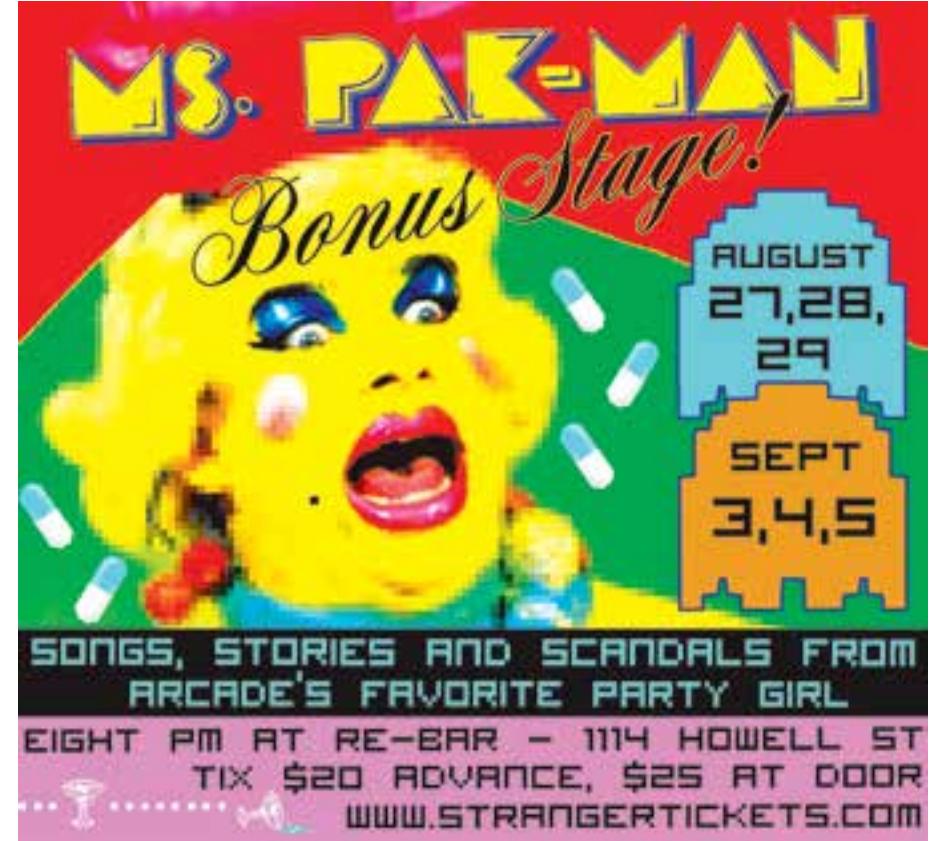


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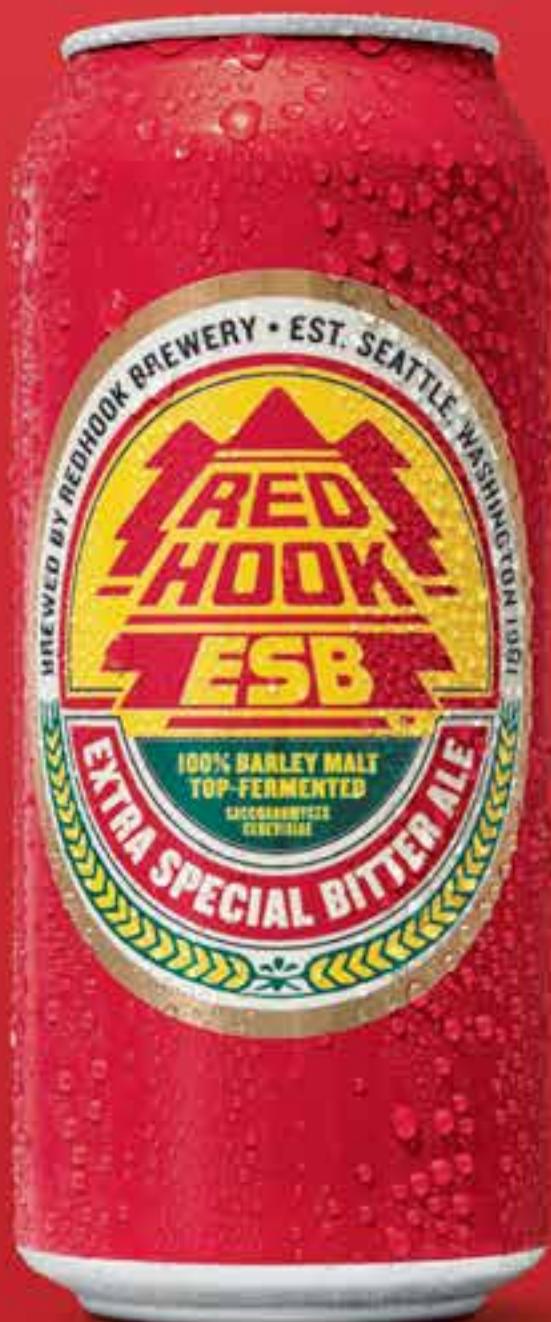
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BY KENDALL JONES

Stop Calling It Lawn-Mower Beer!

Time will tell if the climate-change doomsday prophets are correct, but right now it feels like the summer of 2015 will never end. Like so many other things in life, that sets me to thinking about icy-cold beer. Not just any beer, but light-bodied, refreshing brews to chill my fried brain.

Many chronically afflicted beer geeks, the subculture with which I identify, often use the term *lawn-mower beer* to describe diminutive beers that are designed to refresh our palates without entirely inebriating our minds. But I hate the term *lawn-mower beer* even more than I hate insipid, rhetorical comments about the heat. "Is it hot enough for you?" Yes, as a matter of fact, it's too damn hot. And stop calling it *lawn-mower beer*!

I fucking loathe mowing the lawn and I love drinking beer, so please don't remind me of one while I'm trying to enjoy the other. Think of all the other things we could call it that are so much more pleasant. For instance: picnic beer, bikini beer, or session beer.

Beer is about relaxation and fun, good times and friends, not toiling in the field like a sunbaked serf. I will mow the lawn if I must, but know that I'd rather sit around in the shade watching someone else do the work while I sink my hand deep into an ice-filled cooler to grab a second, third, or fourth brew.

Day Hike Summer Session Ale, Two Beers Brewing (4.1 percent ABV): Don't let the name freak you out. Nobody is suggesting that you must go hiking in the woods to enjoy this one, although The Woods tasting room at the brewery in Sodo is a damn fine place to enjoy a Day Hike without getting dirty or even breaking a sweat. The lemony and grassy character of the hops and the faint sweetness that finishes bone dry serve to revitalize your soul after a long day hiking on the trail or an afternoon lounging in the hammock. twobeersbrewery.com

Field 41 Pale Ale, Bale Breaker Brewing (4.5 percent ABV): Can a beer taste like the place it's made? Apparently so.

I'm guessing that you agree with me.

I'm talking about the kind of beer we reach for in the summer. The kind of beer that quenches our thirst as much as it distorts reality—and invites you to have a third, fourth, or more. To hell with *lawn-mower beer*, I prefer the term *session beer* because it more accurately describes what I want to do in the summer: lounge effortlessly in repose all day, slowly slurping one beer after another for an entire beer-drinking session that may stretch from the bikini-clad heat of the afternoon until the pie-eyed, wee hours of the morning. Now isn't that a lot nicer to think about than mowing the lawn?

Session beers are loosely defined as any craft beer clocking in at 5 percent alcohol by volume (ABV) or less. Beyond that vague description, anything goes. Luckily, beer drinkers these days, even those who favor the good stuff over that watery crap our grandparents drank, enjoy no shortage of tasty, light-bodied, refreshing session beers. Below I share some of my favorite beers—mostly session beers—that are especially well suited for summer drinking.

Unless otherwise noted, these beers are available in bottles or cans at local bottleshops and better grocery stores. Also, they can be found hither and yon on tap at local pubs and most certainly at the breweries where they were born.

This brewery is located in the middle of a sun-kissed hop field (Field 41) just outside of Yakima, where the brewmaster enjoys an unfair advantage in the procurement of hops. Perhaps that explains the flowery hop aroma and abundant, crisp, clean citrus flavor imparted by the unapologetic use of too much Simcoe and Ahtanum hops. balebreaker.com

Finger Gun IPA, Iron Horse Brewery (4.8 percent ABV): The brewery best known for producing the widely popular and ever-bamboozling Irish Death created this beer to remind you of your childhood, when you innocently made a gun with your fingers and pointed it at your little sister and

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said, "Peew peew!" There's plenty of hop character, hints of tangerine and orange, but also a nice touch of malty sweetness to provide some balance and help it go down easy. ironhorsebrewery.com



Johnny Utah Citra Pale Ale, Georgetown Brewing (5.6 percent ABV): Yes, this one's a bit big for a session beer, but it's just too damn beautiful to ignore. Not every beer from this brewery is named after Manny. For instance, this beer is named after the lead character in the movie *Point Break*. This wildly restorative beer offers a lot of citrus character and not much malty sweetness to get in the way. It is lush, stimulating, and a little bit spicy, just like a young Keanu Reeves. If you're lucky, you'll find it on tap around town; if you're smart, you'll head to the brewery and pick up an \$8 growler (four pints). No cans or bottles. georgetownbeer.com

Pogo Duck ISA, Counterbalance Brewing (5 percent ABV): This young brewery opened last winter in Georgetown and hit the ground running. Rather, hopping on one leg. A one-legged duck has to do a good job of balancing itself, which is what this beer does, counterbalancing gobs of citrusy, piney, spicy hop flavors with a very soft, biscuit-like malt character. To drink this one, you'll have to find it on tap around town or visit the brewery's tasting room (pints and growlers) just off Michigan Street in Georgetown. No bottles or cans. counterbalancebeer.com

Preflight Pilsner, Airways Brewing (5 percent ABV): A traditional and popular European style, pilsner is named after the city of Pils (aka Plzen) in the Czech Republic, where it was born more than 150 years ago. Today, Airways Brewing's version features fresh, crisp cracker flavors that dance politely with a grassy, herbal hop character. The delicate flavors are short-lived, but sharp and snappy. Sounds too fancy to be so damn refreshing. airwaysbrewing.com

Session Pale Ale, Fremont Brewing (4.5 percent ABV): Last spring, the brewery at the center of the universe hit another home run when it unleashed this one, the newest addition to the Fremont year-round lineup. You'll marvel at how such a light-bodied beer can dominate your senses with such intense tropical fruit flavors, like lemon zest and orange. Spoiler alert: It's the heavy-handed use of Citra and Simcoe hops. fremontbrewing.com

Summer Ale, Fremont Brewing (5.2 percent ABV): This beer was originally called Summer Solstice Ale, but some bored lawyers in California made them change the name because another brewery made a *solstice* beer first. Drinking this thirst-quenching and hop-forward beer, you'll notice fruity notes, like orange peel and cantaloupe, and just a little bit of a cracker flavor as it finishes dry and light on your tongue. fremontbrewing.com

Ziggy Zoggy Summer Lager, Silver City Brewery (5 percent ABV): From far across the water in Bremerton, this refreshing lager pays homage to a beloved German tradition: chanting silly stuff before you drink. Crisp, light, and immensely quaffable, with nary a trace of hop bitterness, you'll quickly find yourself chugging beer arm-in-arm with strangers, chanting, "Ziggy zoggy, ziggy zoggy, oye oye oye!" This beer is defined as a Zwickelbier, which is a fancy German way of saying unfiltered beer. silvercitybrewery.com

For more beer news from Kendall Jones, visit his website at washingtonbeerblog.com or follow @beerblog on Twitter.

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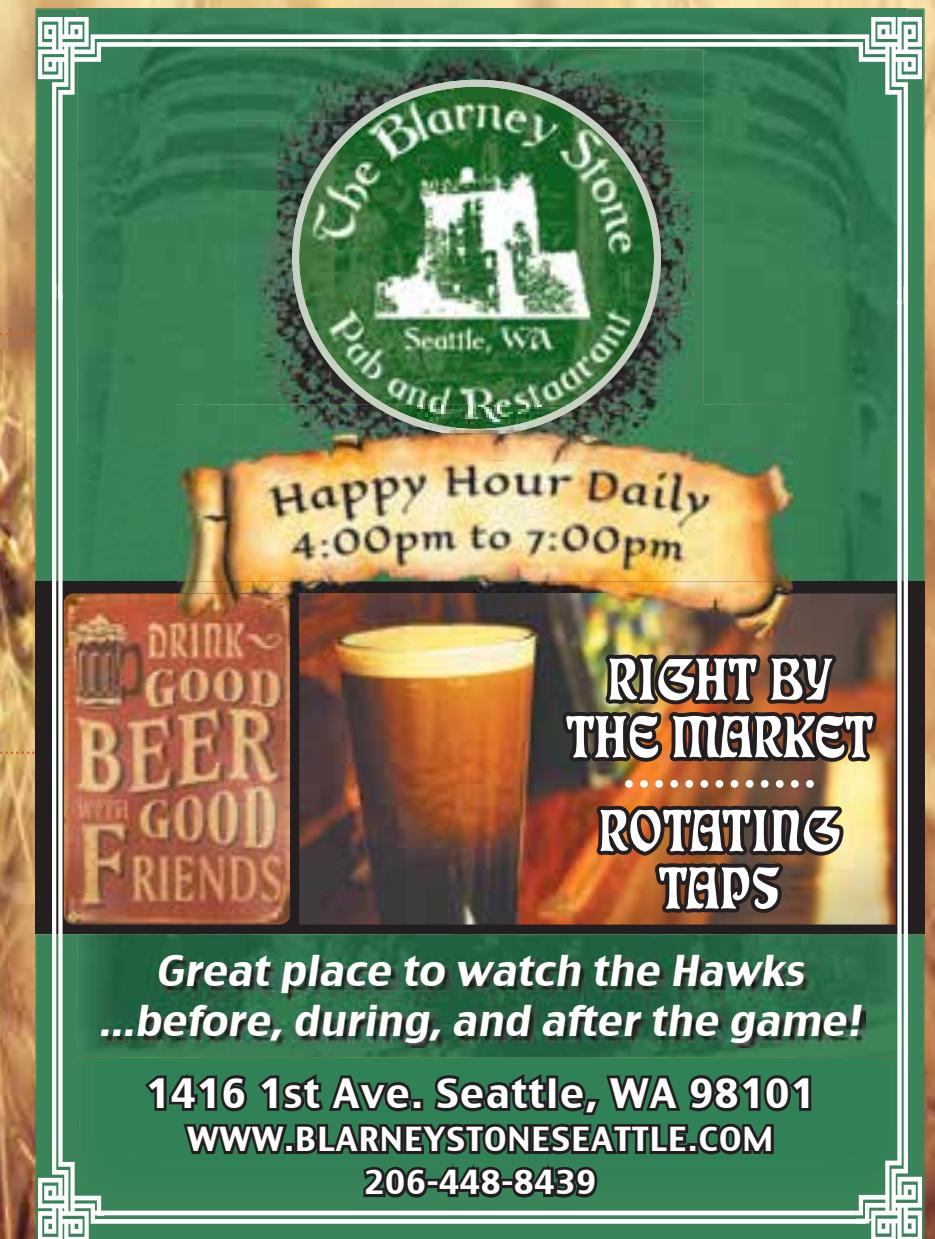
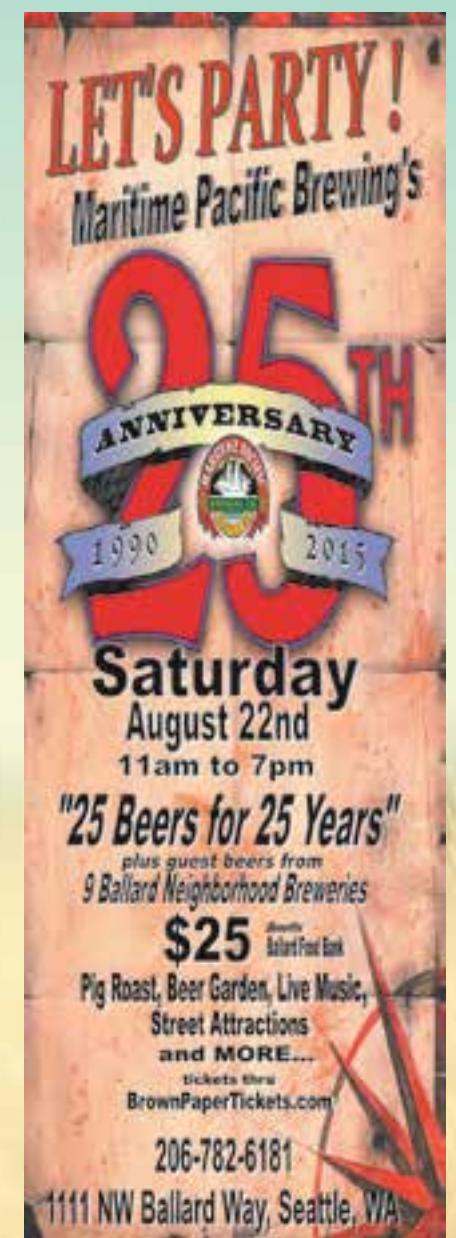
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THINGS TO DO BEER

strangerthingstodo.com Aug 19-Oct 6

Maritime Pacific Brewing Company 25th Anniversary Celebration

A new craft brewery seems to open up every week in Seattle, but what about those that have been around making excellent microbrews? Maritime Pacific Brewing Company has been at it for an impressive 25 years and it's time to celebrate. Proceeds from food served (hot dogs! beans! BBQ pork! potato!) will benefit the Ballard Food Bank. Children are allowed, so bring the lil scooters. Also: music, large inflatable toys, and a rock climbing wall. (Sat Aug 22, 11 am-7 pm, *Maritime Pacific Brewing Company, 1111 NW Ballard Way, \$25*)

Bacon, Eggs, and Kegs

What's better than breakfast food paired with beer? This "brunchy booze fest" will include tastings from over 60 local and national breweries and cideries, a locally sourced (Pike Place Market) Bloody Mary bar, and \$5 "bacon-centric" brunch dishes from local chefs. In case that's not enough to entertain you, there will also be a dueling piano show and life-size beer pong, cornhole and Yahtzee! (Sat Aug 22, 11 am-3 pm, *CenturyLink Field, 800 Occidental Ave S, \$35 adv/\$45 after 8/20*)

South Sound Craft Beer Festival

30 Washington breweries offering 100+ craft beers (including plenty of IPAs), plus live music and food. (Sat Aug 29, noon-6 pm, *Tacoma Dome, 2727 E D St, \$20*)

Cider Summit Seattle

This traveling cider festival includes two days dedicated to celebrating over 150 of the best ciders from around the world, from places ranging from Seattle to Spain, and from New Hampshire to England. (Sept 11-12, *South Lake Union Discovery Center, 101 Westlake Ave N, \$30 adv/\$35 DOS/\$40 VIP*)

Oktoberfest at Chuckanut

Everything you could want out of a free Oktoberfest celebration—live music from bands like The Happy Wanderers German Band, Lederhosen/Dirndl costume and yodeling contests, "bier garden games," German food, and face painting for kids (and adults!) And of course, lots of Chuckanut's German and Oktoberfest beers. (Sat Sept 12, noon-midnight, *Chuckanut Brewery & Kitchen, 601 W Holly St, Bellingham, free*)

Whistler Village Beer Festival

Canada is getting in on the beer fest action with five days of food, parties, and over 200 beers from over 80 of the best breweries in BC and the PNW. Plus, seminars on the history of beer and cider, beer pairing dinners, trivia nights, a mountain-top salmon bake, a Deschutes Brewing beer dinner, a bannock and beer event, and trivia. (Sept 16-20, *Whistler Village, BC, \$35-\$90 adv/\$40-\$100 DOS*)

Woodinville Wine & Beer Country Half Marathon

Want to feel less guilty about all that booze you'll be consuming? Try running 13.1 miles first through wine and beer country—then drink as much as you want during the Wine, Beer, and Music Festival. (Sat Sept 19, 7 am-noon, *Chateau Ste. Michelle Winery, 14111 NE 145th St, Woodinville, \$110 for individual or \$30 for guest admission to festival*)

Fremont Oktoberfest

Celebrate Oktoberfest at "The Center of the Universe," with a tasting garden, a Buxom Beer Garden with liter steins and boots, the Miss Buxom Contest on Friday, and a sports bar. On Sunday, burn off some of those calories with the Fremont Oktoberfest 5k—but don't worry, there will be beer waiting at the finish line. Kids are also allowed in the (root) beer tasting garden on Sunday.

Brew at the Zoo



(Fri Sept 18 from 5 pm-midnight, Sat Sept 19 from 11 am-midnight, Sun Sept 20 from 10:30 am-6 pm, *Between Phinney Ave N and 1st Ave NW, and N 35th St and N Canal St, Fremont, \$20-\$30 adv/ \$25-\$40 DOS*)

Kirkland Oktoberfest

Grab a bier and celebrate Oktoberfest with a NW spin: live music by bands with appropriately Oktoberfest-y names (The S-Bahn, Happy Hans, and even Smilin' Scandinavians), an 140-foot festhalle, keg rolling, and wiener dog races. (Sept 25-27, *Marina Park, 25 Lakeshore Plaza Drive, Kirkland, \$10 one day/\$25 weekend*)

Renton Oktoberfest

The fourth annual festival, a nod to Bavaria's Oktoberfest in Germany, features German brews served up in full-sized steins, live German entertainment, and whatever beer-fueled antics may ensue. Event on Saturday (Sept. 26) is all ages. (Fri Sept 25 from 4 pm-midnight, Sat Sept 26 from 11 am-6 pm, Sun Sept 27 from 6 pm-midnight, *City of Renton Pavilion Event Center, 233 Burnett Ave S, Renton, \$10 adv/\$15 DOS*)

Inland Northwest Craft Beer Festival

30 craft breweries offer 100+ types of beer. The event is baseball-themed and is held at the Spokane Indians stadium, so you get not just one but two of America's favorite pastimes. (Oct 2-3, *Avista Stadium, 602 N Havana St, Spokane, \$20 adv/\$25 DOS*)

Fresh Hop Ale Festival

The 13th annual event includes access to suds from more than 40 breweries, wineries, and cideries; a cigar tent; live music; food; and much more. (Sat Oct 3, 5 pm, *Fresh Hop Ale Festival Grounds, 7 South 3rd Street, \$35/\$65 VIP*)

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The image is a vertical poster for the "Arts in Nature Festival". The top half features a vibrant green forest scene with a red banner at the top containing the festival's name. Below the banner, the date "AUGUST 22-23" and location "WEST SEATTLE" are written. The middle section shows a whimsical illustration of a raccoon peeking from behind a tree, with various musical instruments like a guitar, trumpet, and saxophone integrated into the forest landscape. The bottom half has a dark green background with white text listing performances such as "YOUR HEART BREAKS" by KARL BLAU, "HOLLOW EARTH RADIO", "ALTHEA FANTAST DANCE COLLECTIVE", "MIHO & DIEGO", "RABBIT STEW STRING BAND", "MAYA SOTO & NICO TOWER", "BOATING WITH CLYDE", "THE NEW ALCHEMISTS", "ZIRYAB COLLECTIVE", "FOOD & ICE CREAM TRUCKS", "BEER GARDEN", and "FAMILY FRIENDLY ACTIVITIES". It also mentions "... MANY MORE". At the bottom right is the "NATURE CONSORTIUM" logo, which includes a stylized tree graphic.

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FLOSSTRADAMUS // ATMOSPHERE // BEN HARPER THE INNOCENT CRIMINALS
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PAUL & STORM // PUDDLES PITY PARTY // SEAN PATTON
THE LAMPSHADES FEATURING // BRETT HAMIL'S BUNNY CAKE
EMMETT MONTGOMERY // FUNNY OVER EVERYTHING // LAUGH RIOT
MONICA NEVI // RANTS OFF DANCE OFF // SOLOMON GEORGIO
SUPER FAMOUS // RADIO LARP // SUPER SECRET STANDUP SHOW
LAUGHS COMEDY SPOT VS. TACOMA COMEDY CLUB // THE TINY BABY TALK SHOW

WORDS & IDEAS

A TINY SENSE OF ACCOMPLISHMENT WITH SHERMAN ALEXIE AND JESS WALTER
THE A.V. CLUB // BATTLE OF THE WORD
LIVE WIRE WITH LUKE BURBANK // NORTHWEST WRITERS PRESIDENT BY
PARENTING WITH A PAST MEMBER // SCARY FEMINISTS PRESIDENT BY
TALK SALAD AND SCRAMBLED EGGS PODCAST FEATURING MATT MIRA AND KEVIN SMITH
WHY ASMR? WHY FURRIES? WHY NOW?
WHY HOAXING? WHY TROLLING? WHY NOW?
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EVERY MOVIE IS A MUSICAL // THE DEATH OF BRIAN: IDES OF UNDEAD MARCH
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THINGS TO DO MUSIC

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SSDD

Fri Aug 21
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INVISIBLE HOUR

WEDNESDAY 8/19

Nick Waterhouse, B.D and the Chics

(Tractor) One would think that Nick Waterhouse's TV-commercial-friendly rhythm and blues/soul (blue-screened soul™) would find him filling up bigger spaces than the 400-capacity Tractor Tavern room. But after two solid LPs of the stuff—both expertly crafted and executed—that's where we are. Waterhouse, who cut his teeth with acts like Ty Segall, the Growlers, and various Burger Records acts, possesses a crackling vocal register that fits the music's 1950s/60s-era sound well, and his arrangements are quality. **GRANT BRISSEY**

The Black Ryder, Daydream Machine

(Barboza) New album *The Door Behind the Door* proves that the Black Ryder have a firm grasp on gorgeous, drifting psych rock, as exemplified by the Spiritualized-like "Throwing Stones" and "Let Me Be Your Light," which is a distant cousin of Lee Hazlewood's "Some Velvet Morning." The Black Ryder take their sweet time working through their self-described "rhinestone drone" songs, and your patience is rewarded with some of the most luxurious, stargazing rock of the twenty-teens. **DAVE SEGAL**

THURSDAY 8/20

Black Cobra, Primitive Man, Northless, Transient

(Highline) Duos always face the challenge of filling out space, but Black Cobra are anything but lightweight. Guitarist/vocalist

Jason Landrian (formerly of Cavity) and drummer Rafael Martinez (formerly of Acid King) attack their instruments with a viciousness that makes their style of drone-sludge particularly compelling. The San Francisco band has been touring in support of 2011's *Invernal* for what feels like forever, but thankfully has a forthcoming new album, which they say reflects the continued progression of their sound and their ability to play increasingly complex music. **KATHLEEN RICHARDS**

CFCF, Bankie Phones, DJAO

(Machine House Brewery) Montreal's CFCF had already reserved a spot in my heart with his mash-up of Burial's "Hiders" and Mariah Carey's "We Belong Together," which stands as the defining document of the night bus genre and a micro-masterpiece in its own right. But the man born Michael Silver has so many other tools in his arsenal that it seems unfair to highlight just his mixes: lonely, windswept ambience; outsider techno; neo-classical; and bulbous, lo-fi house are just a few of CFCF's modes. His latest album, *Radiance and Submission*, adds pristine acoustic guitar to glossy soundscapes of low-lit synthesizers and exotic ephemera, touching on new-age tropes while smartly incorporating the minimalist compositional techniques of Terry Riley and Steve Reich. It's brilliant, like much of the man's work, but reserved enough that it may try to escape your notice. Don't let it. **KYLE FLECK**

Alkali Earth

(Madrona Playfield, all ages) Get ready for Alkali Earth, a metal band made up of

middle-schoolers who can shred with the best of them. Their repertoire includes original songs and covers from some of their influences, including Black Sabbath, Metallica, and Rush. Tatiana, Matthew, Olaf, and Levi—who describe their music as "thrash metal with environmentalist themes"—are going to get heavy, and they're ready to take you down with them. While the park setting and early hour of 6 p.m. may seem incongruous with a metal show, you don't need to be packed into a sweaty basement to headbang. **GILLIAN ANDERSON**

Homeshake, Sheer Agony, Mr. Night Sky

(Victory Lounge) Montreal-based guitarist Peter Sagar had had enough of touring with Mac DeMarco, so he used the anomie he felt while on his last tour with the Canadian indie star to fuel his recent solo work under the name Homeshake. On 2014's *In the Shower*, Sagar concocts a suite of lackadaisical bedroom slow jams that makes those early Ween records sound like ELP. With guitar riffs that are the sonic equivalent of a stoned shrug, mopey, just-woke-up vocals, and slackly funky beats, Homeshake's songs glimmer with charm, despite these unassuming elements. Absurdly, Sagar is trying to be D'Angelo, but he comes across more like Dean Ween. And that's okay. Mr. Night Sky (who feature ex-Rose Windows members Richie Rekow and Pat Schow, plus Corespondents guitarist Olie Eshleman) play melancholy folk rock that sometimes recalls Nilsson's tear-triggering cover of Fred Neil's "Everybody's Talkin'"—never a bad thing.

DAVE SEGAL

FRIDAY 8/21

Circuit des Yeux, Marisa Anderson, somesurprises, Josh Medina & Paul Walsh

(Lo-Fi) After making her name in Indiana, Haley Fohr, the singular musician behind Circuit des Yeux, immersed herself in the same fertile Chicago scene that produced Cave and Bitchin Bajas. She's worked with members of those motorik-driven outfits, and yet her music stands alone, as her dramatic voice dominates the proceedings. It's elegant, spectral material that hews to the darker, more experimental end of the singer-songwriter spectrum where adventurous artists like Scott Walker and Diamanda Galás dwell. The title of her fifth full-length, *In Plain Speech*, belies the swirling contents within, as pastoral, flute-infused passages give way to subtle electronic emanations to that midnight-blue baritone. It isn't for everybody, but for those open to what Fohr is putting down, it's soul-stirring stuff. **KATHY FENNESSY**

Danielle de Picciotto and Alexander Hacke, Hair and Space Museum, PRETA Trio, White Boy Scream

(Hollow Earth Radio, all ages) Now living in Berlin with her husband/musical collaborator, Einstürzende Neubauten's Alexander Hacke, Tacoma-born singer-songwriter Danielle de Picciotto pays tribute to her hometown with the 2015 album *Tacoma*. It's a beautifully gravid orchestral-rock opus that provides an apropos soundtrack to

Continued ▶

EMPORIUM
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Suzanne Westenhoefer

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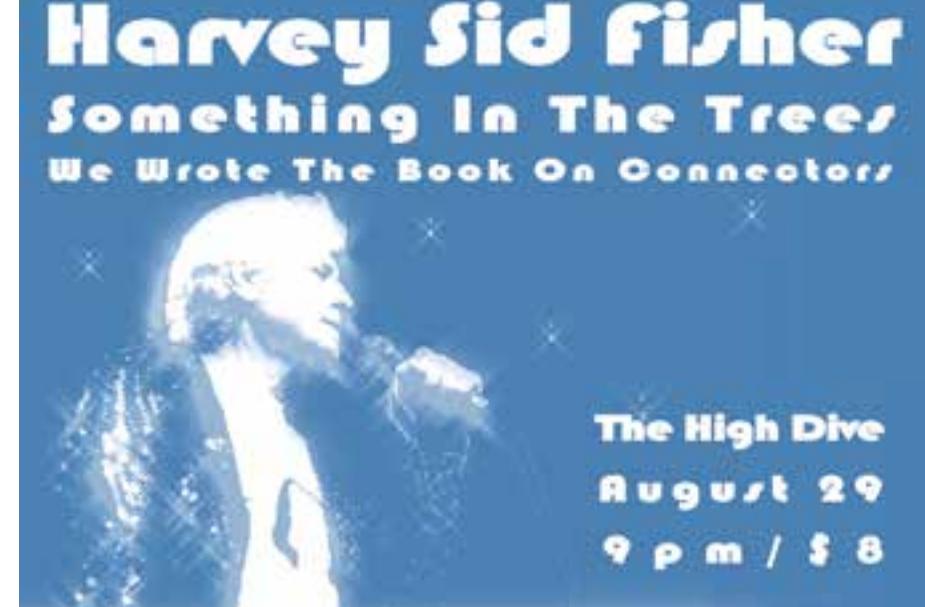
4108 RAIFORD AVE S - SEATTLE, WA - 8:00PM SHOW - 21 & OVER
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THINGS TO DO MUSIC

more introspection. With instrumentation like hurdy-gurdy, autoharp, and violin, the nine songs here are tinted a bruised burgundy and haloed by de Picciotto's intimate, deadpan voice. *Tacoma* is a wrenching, sometimes transcendent record that fans of Jarboe, Larkin Grimm, and late-era Swans should dig. For this date, de Picciotto and Hacke will sonically portray the former's book detailing their transformation from urbanites to nomads and their quest for deeper meaning, *We Are Gypsies Now!* Seattle duo Hair and Space Museum (Midday Veil's Emily Pothast and David Golightly) are the Nancy and Lee of Seattle drone music. Their whirring, pulsating live sound hypnotizes and radiates a pantheistic spirituality. Tonight also marks the debut of PRETA Trio, featuring Master Musicians of Bukkake's Randall Dunn, Pink Void, and Diminished Men's Dave Abramson. **DAVE SEGAL**

The Coup, Pillar Point, SassyBlack

(Mural Amphitheatre, all ages) Boots Riley of the Coup is the only rapper to be mentioned by name in the Wikileaks dump from a few years back, with regard to his revolution-minded rhymes and agitprop affinities. For that alone the man deserves some respect, but the Coup's music is electrically charged enough to warrant your attention whether or not you're compiling a dossier on them. Oakland's finest firebrands' last album, 2012's *Sorry to Bother You*, was a crackling collection of anarchic anthems, but the group has a soft and humorous side, too. My personal favorite from their vast back catalog is from 2006's *Pick a Bigger Weapon*, a sweet little love song called



"Baby Let's Have a Baby Before Bush Do Somethin' Crazy." At the end of the day, Riley is a lover and a fighter. **KYLE FLECK**

Prison, Dark/Light, SSDD, Gang Cult

(Victory Lounge) Local rock 'n' rollers SSDD—Steal Shit Do Drugs, dummy—have been setting off incendiary live shows on the regular, and last month they put out their first release, a cassette on local label Help Yourself Records titled *First Comes Money*. SSDD exude a snotty intensity in all the right places, taking what they need from inspirations like the Stooges and Flipper and leaving the rest to rot. TGISSDD. Also on the bill are Portland's basement freaks Dark/Light (who, as far as I can gather from their one Facebook video I watched three times, play danceable, zigzagging punk music for punks), plus local thrashers Prison and jittery noise-makers Gang Cult. Hot tip: Do check out "Rest in Space," Gang Cult's wonderfully disorienting Leonard Nimoy tribute. **EMILY NOKES**

MSHR, Million Mists, LIMITS, RM Francis

(Chapel Performance Space, all ages) If it's a show arranged by Gift Tapes boss Jason E. Anderson, expect a surplus of mischievous, highbrow electronic music and multimedia performance art. Portland's MSHR (Brenna Murphy and Birch Cooper) wreak artful chaos that at times sounds like an aviary being hit by a tornado. You've never heard such agonizing chirps in your life. Fellow PDX musician and visual artist Million Mists (synth sorcerer and Brother Raven member Jamie Potter) works in a more subdued, minimalist mode, but one that deserves utmost scrutiny. Seattle duo LIMITS—Anderson and avant-garde dancer/choreographer Corrie Befort—make every live performance

a riveting and baffling onslaught of jarring electronic abstractions and beguiling movement in the service of psychological disorientation. Granular-synthesis guru RM Francis looks like a folk-rock acoustic guitarist, but he's actually one of our city's finest producers of maniacally detailed quick-cut experimental electronic music. **DAVE SEGAL**

SATURDAY 8/22

Hunt & Gather Label Launch: Pezzner, Hanssen, Riz Rollins, Kid Hops, J-Justice, more

(Monkey Loft) The start of a new label is cause for celebration in these dark and pessimistic times, especially if that label is spearheaded by local techno impresario Dave Pezzner. As part of Monkey Loft's summer series of 12-hour parties (!), Pezzner has enlisted a who's who of heavyweight DJ talent to usher his Hunt & Gather imprint into the world, including KEXP's Riz Rollins and Kid Hops, Kadeejah Streets, Erin O'Connor, J-Justice, Atlee, and Mark Lippert. Pezzner himself will spin a back-to-back set with deep house technician Hanssen. Seattle's electronic scene just got that much stranger, and stronger. **KYLE FLECK**

Mutoid Man, Wild Throne, He Whose Ox Is Gored

(Barboza) If you locked three of the most vicious hardcore musicians alive right now in a storage crate with a tape recorder and nothing to listen to but a copy of Cream's *Disraeli Gears*, the results might resemble Mutoid Man, the supergroup featuring members of Cave In and Converge. The band's recently released debut LP, *Bleeder*, sounds like 1960s psychedelia strapped to the hood of a '67 Camaro with the brakes cut. Bellingham power trio Wild Throne

will play direct support—they also have a shreddy new album, *Harvest of Darkness*. Show up early for local sludge merchants He Whose Ox Is Gored, themselves preparing to drop their debut LP, *The Camel, the Lion, the Child*. Sensing a pattern yet? **JOSEPH SCHAFER**

Tom Dyer's New Pagan Gods

(Easy Street Records, all ages) This here in-store gig is a celebration of the release of Tom Dyer's New Pagan Gods' long-awaited album, *History of Northwest Rock Vol. 1, 1959–1968*, which is released on Dyer's Green Monkey label and produced by Stranger Genius nominee Steve Fisk. On the album, the band (featuring members of the Green Pajamas and King County Queens) comes across strong—not too tough, but not sticky sweet, either, as it blazes through some of the best known, and a couple of unknown, Northwest garage "classics." The repertoire runs from the Fleetwoods' chart-topping pop vocal "Come Softly to Me" to favorites like the Sonics' "You Got Your Head on Backwards" and the Wailers' "Out of Our Tree" to a real deep cut like Tiny Tony and the Statics' "I Wanna Hold Your Hand." **MIKE NIPPER**

Summit Block Party: RA Scion, Clutch Douglass, Tomo Nakayama, Neighbors, more

(Summit Avenue, all ages) This daylong, 100 percent FREE gathering of bands, artists, and regular old local folks is a true neighborhood-style block party, right on Capitol Hill's Summit Avenue. This year, curator Adam Way has 18 local bands slated to play in nine hours. The Redwood is the event's new official beer garden, Rudy's Barbershop will be on the block giving free haircuts,

Continued ▶

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8.20 Thursday (Salsa / Norteña) PICOSO JULIO CESAR Y EL IMPERIO con DJ Gnotes	
8.21 Friday (Jazz-Rock / Soul) TUATARA w/ The Dip	
8.22 Saturday (Country BBQ) DRUNKY'S BBQ BARNBURNER ft. Ole Tinder, Crow And The Canyon, Darcy Carlson Band, Nevada Backwards, Day Laborers & Petty Intellectuals, Pine Hearts.	
8.27 Thursday Nectar & Da808 present: MAOLI PeniDean (Natty Vibes), Positive Rising	
8.28 Friday (Jerry Garcia Tribute) JERRY GARCIA CELEBRATION 10th Annual feat ANDY COE BAND w/ guests Jessica Lurie & Thoine Diop	
8.30 Sunday (Hip Hop) RYAN TAYLOR + MEGA RAN Kush Brando & Eddie Grandpre & more	
9.2 Wednesday (Reggae) THE ETHIOPIANS I-Triniti, The Lights, Cannon & The Lions of Judah	
9.3 Thursday (DJ Mashup) THE HOOD INTERNET 80s vs 90s w/ DJ's Indica Jones & Swervewon, plus DJ Boombox Kid	



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FAILURE with THE NEW REGIME**
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EAGLES OF DEATH METAL with SINNER SINNERS
9/2 8PM

**SHOWBOX AND KEXP PRESENT
THE PSYCHEDELIC FURS + THE CHURCH**
9/3 8:15 PM

MACHINE GUN KELLY with KING LOS
9/8 8:30 PM

OLD 97'S with SALIM NOURALLAH
9/13 8:30 PM

**SHOWBOX AND CAPITOL HILL BLOCK PARTY PRESENT
RATATAT**
9/17 8PM

**SHOWBOX AND TAKE WARNING PRESENT
TREVOR HALL with DUSTIN THOMAS**
9/18 8:30 PM

HOLLYWOOD UNDEAD with CROWN THE EMPIRE + I PREVAIL
9/20 8PM

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10/13 8:30 PM

**SHOWBOX AND KNITTING FACTORY PRESENT
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10/18 8PM

ALL YOU CAN EAT TOUR STEEL PANTHER
10/22 8PM

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STURGILL SIMPSON with BILLY WAYNE DAVIS**
11/13 8:30 PM

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11/14 8PM

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THE CROCODILE



8/19 WEDNESDAY		Epic Rap Battles Of History w/ Live Band Jackpot Golden Boys All Ages				
8/22 SATURDAY		The Crocodile & Abbey Arts Present: Six Organs Of Admittance @ Fremont Abbey Alicia Amiri All Ages				
8/22 SATURDAY		Layne Staley Tribute Jar of Flies (Alice in Chains Tribute), Outshined (Soundgarden & Temple of the Dog Tribute), Poottana Play For Money (Nirvana Tribute) All Ages				
8/23 SUNDAY		The Crocodile & Culture Yard Present: Inner Circle 21+				
8/24 MONDAY		The Crocodile & ReignCity Present: Huey Mack & Futuristic Adam Nystrom, Travis Thompson All Ages				
8/25 TUESDAY		The Crocodile & Actual Pain Present: Prayers Nightmare Fortress, KA All Ages				
FEATURED		Fri. 10/23 LITTLE WINGS @ THE SUNSET		Wed. 11/4 HEY ROSETTA! W/YUKON BLONDE		Mon. 11/9 BEACH SLANG @ THE VERA PROJECT
UP & COMING EVERY MONDAY & TUESDAY LIQUID COURAGE KARAOKE 8/26 THE HOPE PROJECT BENEFIT 8/27 STAR ANNA 8/29 ROCKY VOTOLATO 8/30 THEE OH SEES 9/1 THE GET UP KIDS 9/2 THRAXHOUSE 9/3 FORTUNATE YOUTH 9/10 THE MYNBIRDS @ THE SUNSET 9/11 FOUR YEAR STRONG 9/12 ELIGH 9/12 JENNIFER CASTLE @ THE SUNSET 9/14 CIRCA WAVES & OBERHOFER 9/15 BOWLING FOR SOUP						
2200 2ND AVE ★ CORNER OF 2ND & BLANCHARD TICKETS @ THECROCODILE.COM & THE CROCODILE BOX OFFICE ★ MORE INFO AT WWW.THECROCODILE.COM ★						

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THINGS TO DO MUSIC

and there'll be food, art, crafty booths, and all sorts of hoo-has to look at and things to do. **KELLY O**

Six Organs of Admittance, Alicia Amiri, Valley Maker

(Fremont Abbey, all ages) Nearly 20 years into his career, Six Organs of Admittance guitarist/vocalist Ben Chasny continues to find new ways to make rock sound vital. His latest album for Drag City, *Hexadic*, revolves around a system of guitar-oriented composition determined by a deck of cards and notes for a book Chasny wrote titled *The Hexadic System*. You can get the full explanation at sixorgans.com, but suffice it to say, the new approach has spurred Chasny to create his most brutal collection of songs yet. In places, *Hexadic* even surpasses the cyclonic fury of his other band, the on-hiatus Comets on Fire. This is noise rock executed with wily instincts, broken up sporadically by spare, brooding meditations. Today's event involves a *Hexadic* workshop as well as a performance that should be heavy on the bristling new material. **DAVE SEGAL**

Senses of Summer Music Series: Elise Baldwin

(Henry Art Gallery, all ages) Senses of Summer organizer Eilish Cullen brings in San Francisco-based intermedia performance artist Elise Baldwin, a product of the genius-nurturing Mills College music school. Baldwin uses the highly advanced Max/MSP/Jitter software programs to generate audio/visual productions of rarefied, microbial electronic activity and imagery that explores the intersection of nature and technology. This is probably going

to be the headiest experience you'll ever have on a loading dock. **DAVE SEGAL**

SUNDAY 8/23

Fucked Up, Doomsquad, Noise-a-Tron, Trauma Del Rey

(Chop Suey) Toronto hardcore chameleons Fucked Up have amped up the feels, but don't worry: The guitars are still plenty loud. On recent single "Paper the House," melodic guitar lines sound as triumphant as ever, with a lifting, uplifting sense of nostalgia, while the most recent installment in their Zodiac-themed series, *Year of the Hare*, traverses all sorts of genre territory, ranging from minimal experimentalism to sprawling, riff-based hardcore and back again. The release sounds as if it could be by multiple artists, but if there's one thing Fucked Up provide, it's versatility, so expect anything. Joining them on tour is Toronto's forest-trance outfit Doomsquad, whose feel-good, psych-infused beats should be performed exclusively in white, breathable robes. **BRITTNIE FULLER**

Briana Marela

(Sonic Boom Records, all ages) Take a dollop of Panda Bear's bleached-out hymns circa *Person Pitch*, add a dash of Beach House's radiant synth ballads and a pinch of Julianne Barwick's amniotic harmonizing, and you've got a recipe for something close to what Briana Marela is up to. The local ambient-pop auteur is celebrating the release of her new album on Jagjaguwar, *All Around Us*, which was recorded in Iceland with the requisite production assists from Sigur Rós affiliates. (You're legally obligated to work with Sigur Rós' people if you're making an album in Iceland.) The new album is measures more extroverted and ambitious

than Marela's earlier work, with glitchy, microscopic drum patterns and those flurried strings bringing to mind another famous Icelander's finest hour: Björk's *Homogenic*. Enough with the comparisons, though. *All Around Us* deserves to be heard on its own terms, so catch this free gig at Sonic Boom and see one of Seattle's most promising musicians in the flesh. **KYLE FLECK**

MONDAY 8/24

Modest Mouse

(Paramount, all ages) *This Is a Long Drive for Someone with Nothing to Think About* may as well have been titled *This Is a Long Drive for a Teenager with Nowhere to Go*. That was the way I listened to it, nearly a decade after it was released. Modest Mouse's meandering, epic guitar sprawl and detached melancholy came to me through mainstream venues—a review in *Spin* magazine (RIP, print edition) and an appearance on *The O.C.* (RIP, Marissa Cooper), which led to a purchase in the music section of a corporate bookstore (RIP, Borders). It's interesting to me now that a band that seems so inaccessible—tracks that regularly clock in around seven minutes, strange song structures, and a lead vocalist with an often-abrasive voice—broke into the mainstream so hard and reached teenagers in Midwest suburbs far beyond their DIY Northwest roots. But I'm glad they did. Modest Mouse capture a specific pessimistic sadness and are still making interesting sounds that speak to me on long drives. August 24–25. **ROBIN EDWARDS**

Twin Shadow, LANY

(Neumos, all ages) You're overdue to see singer George Lewis Jr., aka dark soul and pop singer Twin Shadow. His scheduled April

show was delayed by a devastating bus crash. Lewis must know that he made some fans at Bumbershoot 2014, because he's returning for a two-night residency at Neumos with LANY opening. Tickets from his April show will be honored on the Tuesday, August 25, date (which is 21+). Lewis made the most of his delay, having just released a free mixtape of unreleased material called *Night Rally* (peep his awesome *Akira*-themed tour posters on local telephone poles). Expect a set full of that unreleased material, as well as more finished album tracks. Stick around for his masterpiece "To the Top." **JOSEPH SCHAFER**

TUESDAY 8/25

Vic Mensa, Towkio

(Neptune, all ages) Ever since Chief Keef rapped the hardest bars ever spit on house arrest from his grandma's basement, Chicago has been pumping out a steady clip of young rap sensations: from bop kingpins Sicko Mobb to Auto-Tuned emo thug Lil Durk. Possibly the city's biggest export since Kanye, though, is the SaveMoney crew, specifically Chance the Rapper and tonight's main event, Vic Mensa. Very few artists can lay claim to the level of near-ubiquity these dudes achieved off of little more than charisma and a couple scene-changing mixtapes, going from rapping at all-ages open mics to collaborating with Mr. West himself in the span of a year or two. A welcome change of pace in both content and sound, Mensa's tough but warily optimistic lyrics ride atop futurist beats that nod to trap, jazz, house, and even juke, without being beholden to any of them. As if you needed any more reason to love this dude, he recently called Oasis "racist dickheads." **KYLE FLECK**

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TANGO ALPHA TANGO
FAUNA SHADE
DANIEL BLUE (OF MOTOPONY)
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HOCKEY TALKTER ROCKTERS
DANNY NEWCOMB & THE SUGARMAKERS (ALBUM RELEASE)
MASSY FERGUSON
STRONG SUIT
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Tue August 25
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MON 8/24 8pm
OPEN MIC hosted by: SIGN UP 7pm

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TRANNYSAURUS REX , Kurly Something, DJ Mama Casserole, & More! Thu 8/20 9pm
MAMMA'S CAVE PRESENTS: CIRCUIT DES YEUX (Thrill Jockey), Marisa Anderson, Somersurprises, John Medina, & Paul Walsh Fri 8/21 9pm
CAR SEAT HEADREST , The Gods Themselves, The Ghost Ease, & Wood Knot Sat 8/22 9pm
STOP BITING BEAT-MAKERS SHOWCASE w/ Phreewil, Leland Jones, Ear Dr. Umz, Graves33, Diogenes, & Resident DJs Tue 8/25 8pm

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SUN 8/23
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THU 8/20 – SAT 8/22
RAIDERS OF THE LOST ARK
Brown Derby performs a ridiculously staged readings of your favorite screenplays. This time its the whip crackin' Spielberg action adventure that redefined the genre. // 7pm Doors/ 8pm Show \$20 Adv/ \$25 Door

MON 8/24
COLLIDE-O-SCOPE
A picturization of the beautiful and the unusual. Shane and Michael present Carefully curated VIDEO mayhem proven to enhance leisure time and excite the senses. Funny Stuff! Economically priced! // 6:45pm Doors / 8pm Show \$8

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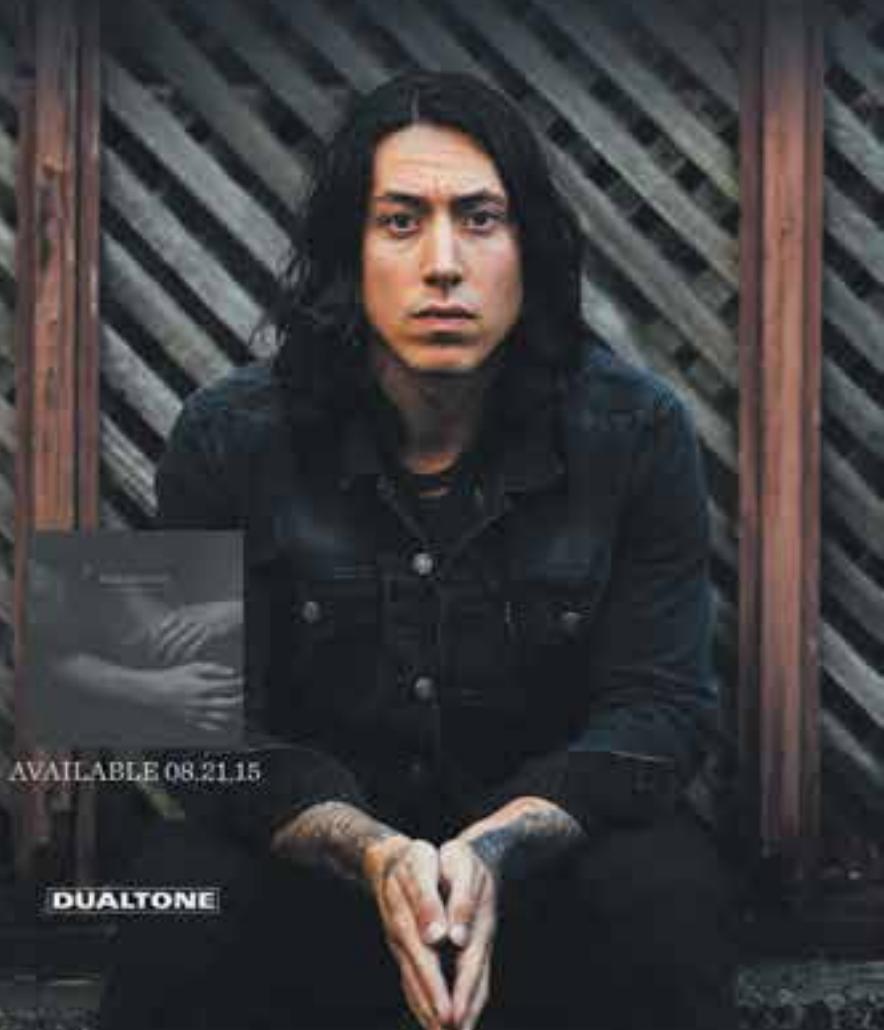
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SATURDAY 8/22
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BLACK WHALES + NAVVI

TUESDAY 8/25
TWIN SHADOW - NIGHT RALLY TOUR
LANY

WEDNESDAY 8/26
PENTAGRAM
ELECTRIC CITIZEN + SKELATOR

THURSDAY 8/27
SCHARPLING & WURSTER

THURSDAY 9/10
80'S VS. 90'S DANCE NIGHT!
FT. PURPLE MANE (PRINCE COVER BAND) + 80'S INVASION

MONDAY 9/14
SAGE FRANCIS
ONRY OZZBORN + STAGE + TRANSIT

THURSDAY 9/17
THE CHAMELEONS VOX
NOSTALGIST + SOFT KILL

FRIDAY 9/18
MAN MAN
SHILPA RAY

SUNDAY 9/27
BLACKALICIOUS
LATEEF THE TRUTHSPEAKER + LIFESAVERS

BARBOZA

WEDNESDAY 8/19
THE BLACK RYDER
DAYDREAM MACHINE

THURSDAY 8/20
PERFECT FAMILIES
ALBUM RELEASE
WESTERN HAUNTS + FINE PRINCE

FRIDAY 8/21
CAYUCAS
HIBOU

SATURDAY 8/22
MUTOID MAN
WILD THRONE + HE WHOSE OX IS GORED

WEEKLY FRIDAY & SATURDAY DANCE NIGHTS FROM 10:30PM TO CLOSE

COMING UP

- 8/27 Heavy Petting • 8/28 Drake vs. Kanye
- 8/28 Ducktails • 8/29 Pink Party Prime 7 •
- 8/29 Jenny Hval • 9/1 Diet Cig • 9/3 BD & The Chics • 9/6 Cult of Luna • 9/5 Ensemble Mik Nawooj • 9/8 Tokyo Police Club • 9/9 Jackie Greene • 9/11 Bootie Seattle • 9/11 The Cribs • 9/12 AMDEF • 9/12 Life as Cinema • 9/14 ALPINE • 9/15 Radkey • 9/16 Teen Daze • 9/16 Hercules & Love Affair • 9/17 Superhumanoids • 9/18 Pure Bathing Culture • 9/19 Say Lou Lou • 9/20 The Lighthouse and the Whaler • 9/20 Toro y Moi • 9/21 Coeur De Pirate • 9/23 Eluveitie + Epica



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OCT 6 // TRACTOR TAVERN

MIKKY EKKO
OCT 7 // THE CROCODILE

IAMX
OCT 13 // NEUMOS

DEAN WEEN GROUP
OCT 13 // THE SHOWBOX

DALEY
OCT 20 // TRACTOR TAVERN

THE NBHD + BAD SUNS
OCT 21 // SHOWBOX SODO

RACHAEL YAMAGATA
OCT 22 // THE CROCODILE

MARINA & THE DIAMONDS
OCT 25 // THE PARAMOUNT

EL VY
NOV 4 // NEUMOS

HALSEY
NOV 12 // SHOWBOX SODO

YO LA TENGO
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WED 8/19

LIVE

● 88 KEYS Musicians' Jam
● BARBOZA The Black Ryder, Daydream Machine, guests
● CAFE RACER Insect Man
● CAPITOL CIDER Honey Mustard, 8 pm, free
● ○ CENTRALIA-CHEHALIS FAIRGROUNDS Southwest Washington Fair

● CHAPEL PERFORMANCE SPACE Nat Evans, Scott Worthington, 8 pm, suggested donation \$5-\$15

COLUMBIA CITY THEATER Sister Girlfriend, D/A/D, Power Cowards, 8 pm, \$8/\$10

● ○ CROCODILE Epic Rap Battles of History: 6:30 pm, \$25

DARRELL'S TAVERN Open Mic: Guests, 9 pm, free

EL CORAZON Castle, Witch Ripper, SwampheavY, guests

● FIX COFFEEHOUSE Open Mic: Guests, 7 pm, free

HIGH DIVE Modus Audio, San Pace & the Gilded Grit, Kyle Craft, Gumshen

HIGHLINE Sorrows, Convictions, Slugged, 9 pm, \$8

HIGHWAY 99 Big Road Blues

J&M CAFE The Lonnie Williams Band, 8 pm, free

● JAZZ ALLEY Otis Taylor Band: \$28.50

JAZZBONES Riotmaker

KELLS Liam Gallagher

● THE LIVING ROOM CULTURE Lowebrau, adc-, Power Electronics, Dave Grohl, 7 pm, donation

LO-FI Shakedown at the Majestic, Michael Vermillion, Matt Dalton, 9 pm

OWL N' THISTLE Justin and Guests: 9 pm, free

PARAGON Two Buck Chuck

PINK DOOR Casey MacGill

● THE ROYAL ROOM Boss Guitar: Country Revolutionaries, 7:30 pm,

\$10/\$12

SEAMONSTER Pistachio, Unsinkable Heavyies, 7 pm, free

● THE SHOWBOX MisterWives, Handsome Ghost,

SKYLARK CAFE & CLUB

Open Mic: 8:30 pm, free

SUBSTATION The Loveless Building, Sam Denison, Jessie McKenna, 8 pm

● TRACTOR TAVERN Nick Waterhouse, BD & the Chics, DJ Cooky Parker, 9 pm, \$15

● ○ TWO UNION SQUARE Shelby Earl, noon, free

● ○ WOODLAND PARK ZOO Kenny Loggins, 6 pm, \$39.50

JAZZ

BASS TACKS The 200 Trio, 7 pm, free

EGAN'S JAM HOUSE Remmy Morritt Group, 7 pm, \$5, Kareem Kandi, 9 pm, \$10

THE NORTH CITY BISTRO LaVon Hardison, 7 pm, \$5

● ○ TULA'S Katie King Vocal Showcase, 7:30 pm, \$10

● ○ VITO'S RESTAURANT & LOUNGE Michael Owcharuk Trio, 9 pm, free

DJ

BALTIC ROOM Bollocks

● ○ CHOP SUEY Aesthetic Mess: DJ Goo Goo, DJ Jermaine, 9 pm, free

CONOR BYRNE Rainier Soul Sounds: 9 pm, free

CONTOUR NuDe Wednesdays

FOUNDATION Protohype, 10 pm, \$10

● ○ HAVANA Wicked & Wild: DJ SoulOne, ZJ Redman, Selecta Element, free before 10 pm/\$5 after 10 pm

NEIGHBOURS Exposed: DJ Trent Von, DJ Dirty Bit

● ○ NIGHTCLUB Shlohmo, guests, 9 pm, \$10

● ○ REVOLVER BAR Ice Cold Rollers: free

STUDIO SEVEN Electric Wednesday: Guests

VERMILLION HISSSSSS: Cassette Tape & Popup Show

THURS 8/20

LIVE

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

● ○ BARBOZA Perfect Families, Fine Prince, Western Haunts

● ○ BLUE MOON TAVERN Draemhouse, Weede, Leatherdaddy, 9 pm

● ○ CAFE RACER Earl Brooks

CENTRAL SALOON Red Rumsey, the Sparta Philharmonic, the No Good Hearts, 9 pm, \$5

● ○ CENTRALIA-CHEHALIS FAIRGROUNDS Southwest Washington Fair

● ○ CHOP SUEY Meridian Arc, Corey Brewer, T, Missed Connections, 8 pm, \$5

● ○ CITY HALL PLAZA Victoria Contreras, noon, free

COLUMBIA CITY THEATER Ing, Fell Runner, Eastern Souvenirs, 8 pm, \$8/\$10

CONOR BYRNE Bad Party, Drew Victor, Hallways, 9 pm, \$8

● ○ CROSSROADS SHOPPING CENTER Little Bill & Rod Cook: 6:30 pm, free

DARRELL'S TAVERN Son of Man, Sky Penis, guests, 9 pm, \$7

● ○ DOWNPOUR BREWING Open Mic Night: Guests, 5 pm, free

● ○ EL CORAZON Pacific Drive, Arlo, guests, 8 pm, \$8/\$10; Thorazine, ND22, Skates!, guests, 8:30 pm, \$6/\$8

● ○ GROUND ZERO (BELLEVUE) David Liebe Hart, Sword of a Bad Speller, Seacats, 8 pm, \$8

HIGH DIVE Jondus Beckman, Jake Carden, Glenn Cannon, Marmalade, 8:30 pm, \$6

● ○ HIGHLINE Black Cobra, primitive man, Northless, 9 pm, \$8

● ○ WING LUKE MUSEUM

Transient, 9 pm, \$10/\$12

HIGHWAY 99 Trailer Park Kings, 8 pm, \$7

THE HOLLYWOOD TAVERN David Flett, 7 pm, free

J&M CAFE True Romans, 8 pm, free

KELLS Liam Gallagher

LITTLE RED HEN Steve Frame & the Western Rebels

LO-FI Trannysaurus Rox, Kurly Something, DJ Mamma Casserole, 9 pm

LOUIE G'S Pigfest 2015: D.O.A., Potbelly, 13 Scars, Sledgeback, Clump Change, guests, 5:30 pm, \$10

● ○ MACHINE HOUSE BREWERY CFCF, Bankie Phones, DJ Veins

● ○ MADRONA PLAYFIELD Alkali Earth, 6 pm, free

THE MIX Yada Yada Blues Band, 9 pm, free

NECTAR Picoso, Julio Cesar

PARAGON Norman Baker

PONY Hero Worship: DOLLY!

RENDEZVOUS Timothy Robert Graham, the Echolarks, Spirit Animals, 9:30 pm, \$8

SEAMONSTER Marmalade, 10 pm, \$10

● ○ SUNSET TAVERN season of strangers, the Spider Ferns, Erik Blood, Strange Like Us

TIM'S TAVERN Antonette G, 9 pm

TRACTOR TAVERN Tango Alpha Tango, Our Dead Fathers, 9 pm, \$8

TRIPLE DOOR MUSICQUARIUM LOUNGE Jelly Rollers, 9 pm, free

● ○ THE TRIPLE DOOR THEATER LeRoy Bell & His Only Friends, 8 pm, \$30-\$40

● ○ VAN VORST PLAZA Blackberry Bushes, noon, free

● ○ VICTORY LOUNGE Homeshake, Sheer Agony, Mr. Night Sky, 9 pm, \$8

VITO'S RESTAURANT & LOUNGE Sunga Rose

● ○ WING LUKE MUSEUM

saturday Aug 22nd

#4

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THURS, 8/20 - SAT, 8/22

SEAN KENT

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DRUNK OF THE WEEK

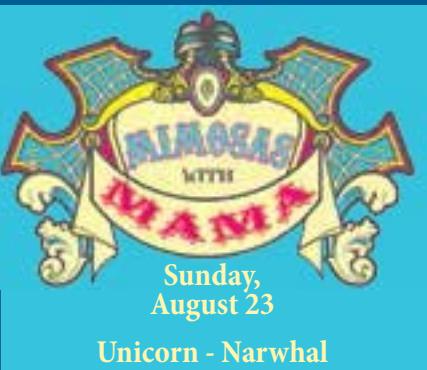
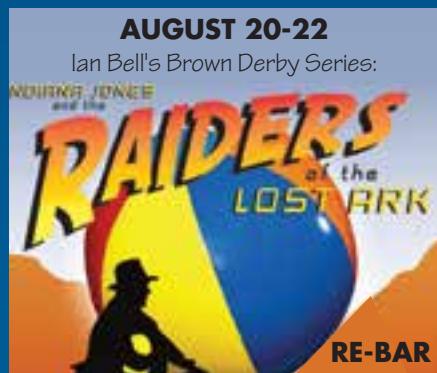


MAYOR McGOOCH

I don't know where to start with this photo. But if you're not listening to the Los Angeles via Australia band Gooch Palms, you're totally missing out (listen at thegoochpalms.com). Also, I'd like to say: If you got time to lean, you got time to clean! Also, how many drunks does it take to change a lightbulb? ALL OF THEM. Or something like that, says Leroy, aka Mayor McGooch, who is also a big fan of my coming NEW column, Drunk for Breakfast. Ha! KELLY O

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5PM-11PM
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RETURN TO ITHACA
GIRL, BYE (QUEER HIP-HOP)
KING DUDE (FOLK / GOTH)
SQUALL (AMBIENT / DRONE/ NOISE)
SIN (DARK WITH PLEASURE)

7PM
TOYA B
GENERAL MEOW
REVEREND DOLLARS

8PM
(OVER 9,000 SONGS) HOSTESS: KITTY KITTY BANG BANG
SUCCUBASS / MTBTZ / HYDEF / FROWAK / CASEY ANDERSON
GENE LEE / ROB NOBLE / SPACE OTTER / IAN POWERS / FOOFOU
(GENDER ODYSSEY AFTERPARTY) DJ HELP (OZMA) / KID AMIGA / G. MEOW
TOYA B / GENERAL MEOW / REVEREND DOLLARS
LAKES (AUS) / EYE OF NIX / SERPENTENT / SHARLESE / KATE R. JENKS / CATHARTECH / INTERRACIAL SEX / FURNITURE WORSHIP
SEAN MAJORS / MAJOR TOM / DJ EYKTAN / DJ SHANE

9PM
QUEER HIP-HOP
10PM
Girl Bye
TOYA B
GENERAL MEOW
REVEREND DOLLARS

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JAKE SHIMABUKURO

IN STORES OCTOBER 6, 2015

FRIDAY OCTOBER 23
THE PARAMOUNT
TICKETS ON SALE FRIDAY AT 10AM

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THINGS TO DO All the Shows Happening This Week

JamFest 2015: DJ Kitman, the Shanghai Pearl, Shadow Shifters, Turtle T, guests

JAZZ

★ **BARCA** Jazz at Barca
BRASS TACKS Shawn Mickelson's Jazz Quartet, 7 pm, free

CAPITOL CIDER Kareem Kandi, 8:30 pm, free

● **JAZZ ALLEY** The Stanley Clarke Band: \$32.50

● **OSTERIA LA SPIGA** Thursday Night Jazz: Guests, 7 pm, free

PINK DOOR Brica-a-Brac: 8 pm

● **THE ROYAL ROOM** D'Vonne Lewis and Limited Edition, Flying Spiders

● **SHUGA JAZZ BISTRO** Chris James Quartet, 7 pm, free

● **TULA'S** Fred Hoyle's Sonando, 8 pm, \$10

VITO'S RESTAURANT & LOUNGE Casey MacGill, 5:30 pm, free

DJ

BALLROOM Throwback Thursdays

BALTIC ROOM Sugar Beat

CONTOUR Jaded: Guests

FOUNDATION Cosmic Gate, 10 pm, \$35

★ **HAVANA** Sophisticated Mama: DJ Nitty Gritty, DJ Sad Bastard, free

JAZZBONES College Night: DJ Christyle, 9 pm

MERCURY Corroden: \$5

NEIGHBOURS Revolution: DJ Marty Mar, Michael Kutt

OHANA Get Right: '80s Ladies Night: DJ Sosa, 10 pm, free

PONY Billion Dollar Babies: DJ Aykut Ozen, Pretty Baby, 9 pm

● **NIGHTCLUB** Oliver Dollar, 9 pm, \$12

R PLACE Thirsty Thursdays: DJ Flow

TRINITY Beer Pong Thursdays: DeafN!t!, Chris Herrera, Christyle, free

CLASSICAL

● **MCCAW HALL** Nabucco: Seattle Opera, \$25-\$250

FRI 8/21

LIVE

88 KEYS Dueling Piano Show

● **BALLARD HOMESTEAD** Byrne & Kelly, 7:30 pm

BARBOZA Cayucas: 7 pm, \$12

BLUE MOON TAVERN Low Tones, SpiceRack, TetraBox, 9:30 pm

★ **CENTRALIA-CHEHALIS** FAIRGROUNDS Southwest Washington Fair: Aaron Tippin, the Romantics, the Georgia Satellites, \$7-\$23

● **CHAPEL PERFORMANCE SPACE** MSHR, Million Mists, LIMITS, RM Francis, 7:30 pm, \$5-\$15 suggested donation

CHINA HARBOR Orquesta la Solucion, 9:30 pm, \$15

CONOR BYRNE Tape Stacks, Weeknights, Fairly, 9 pm, \$8

● **C&P COFFEE COMPANY** Greg Spence Wolf

● **CROSSROADS SHOPPING CENTER** Eugenie Jones

DARRELL'S TAVERN Die Nasty, Communist Eyes, Ace Diamond Bimbos, 9 pm, \$7

● **EL CORAZON** Amsterdam, Jaguar Paw, Amberfield, guests, 7:30 pm; \$10/\$12; Stolas, Artifex Peroe, guests, 8 pm, \$10/\$12

● **ERNESTINE ANDERSON HOUSE** Upbeat on Jackson: Mary McBride, 6 pm, free

FADO IRISH PUB JP Hennessy, 9 pm, free

● **FREEWAY PARK** Lee Oskar, noon, free

FUEL The GT's, 10 pm, \$5

● **HARD ROCK CAFE** The Body Rampant, Third Vision, Simple Gravity, 8 pm, \$8

HIGH DIVE Black Celebration, 9:30 pm, \$10

HIGHWAY 99 Big Monti, the Henry Cooper Band, 8 pm, \$15

★ **HOLLOW EARTH**

RADIO Danielle da Picciotto, Alexander Hacke, White Boy Scream, 8 pm

JAZZBONES The Paperboys, 8 pm, \$15/\$18

THE KRAKEN BAR & LOUNGE Burn Burn Burn, Caparza, Kids on Fire, FCON

LITTLE RED HEN Tony Bridges Band, 9 pm

★ **LO-FI** Circuit Des Yeux, Marisa Anderson, Marisa Anderson, somesurprises, Josh Medina & Paul Walsh, \$8/\$10

MARS BAR Live Music:

THE MIX Rhine, Xoth

● **MOORE THEATRE** the Tallest Man on Earth, 8 pm,

\$27.50

NECTAR Tuatara, the Dip, 8 pm, \$10

● **NEUMOS** Title Fight, Shook Ones, 8 pm, \$15

PARAGON George Grissom, 9:30 pm

● **PONO RANCH** The Lights, 8 pm, free

RENDEZVOUS Son of Man, Crosswave, LTRRS, 9:30 pm, \$8

THE ROYAL ROOM Who Is John Smith, 9 pm, donation

SEAMONSTER Live Funk: Guests, 10 pm, free

★ **SEATTLE CENTER**

Seattle Public Library Open Air Pop-Up: The Coup, Pillar Point, 5:30 pm, free; 5:30-8:30 pm

Thru Aug 28, free

SHANTY TAVERN Jenny and the Blue Moon Boys, Darci Nova, 9 pm, \$7

SKYLARK CAFE & CLUB

Arthur James, Emily Donohue, Alki, 9 pm, \$7

SIMIN'S LAST CHANCE

Headbanger Hillbilly Ball: F-Holes, Hartwood, Jamie Nova Band, Go Like Hell, Zero Down, guests

● **STUDIO SEVEN** Avoid the Void, Sorrow's Edge, Empyrean, Tides of Malice, guests, 7 pm, \$8/\$12

SUBSTATION Crawler, 29A, Klaw, 8 pm

★ **SUNSET TAVERN** Grynnch, DJ Nick Beeba, Prometheus Brown, 9 pm, \$8

● **SWEDISH CULTURAL CENTER** Bushwick Book Club, 7:30 pm, free

TIM'S TAVERN Lorin Walker

Madsen, Sweet Lou's Sour Mash, Junkyard Amy Lee, Finn Dixie, 9 pm, \$7

● **TOM MCCALL WATERFRONT PARK**

MusicfestNW

TRACTOR TAVERN Danny Newcomb & the Sugarmakers, Massy Ferguson, 9 pm, \$10

TRIPLE DOOR

MUSICQUARIUM LOUNGE

Danny Godinez, 5 pm, free

★ **THE TRIPLE DOOR THEATER** LeRoy Bell & His Only Friends, Through Aug 21, 8 pm, \$30-\$40

UNCLE SAM'S BAR AND GRILL Hambone Blues Band, 8 pm

VERMILLION Wildstyle: Guests, 10 pm, free

★ **VICTORY LOUNGE** Prison, Dark/Light, SSDD, Gang Cult

VITO'S RESTAURANT & LOUNGE Yada Yada Blues Band: 9 pm, free

JAZZ

BRASS TACKS Ron Weinstein Trio, free

● **JAZZ ALLEY** The Stanley Clarke Band: \$32.50

PINK DOOR Monty Banks Trio: Monty Banks, 9 pm, free

● **SERAFINA** Paul Gabrielson Trio, 9 pm, free

TRIPLE DOOR

MUSICQUARIUM LOUNGE

Danny Godinez, 5 pm, free

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JAZZ

BRASS TACKS Ron Weinstein

Trio, free

● **JAZZ ALLEY** The Stanley Clarke Band: \$32.50

PINK DOOR Monty Banks

Trio: Monty Banks, 9 pm, free

● **SERAFINA** Paul Gabrielson

Trio, 9 pm, free

TRIPLE DOOR

MUSICQUARIUM LOUNGE

Birch Pereira & the Gin Joints, 5 pm, free

● **TULA'S** Bill Anschell Trio

DJ

ASTON MANOR #AstonMob

Fridays: Guests

BALLROOM Rendezvous

Friday: Guests, 9 pm

BALMAR Top 40: Guests, 9:30 pm

BALTIC ROOM Fundamental Fridays: Guests

● **CENTURY BALLROOM**

Salsa Intro Lesson & Dance:

8:30 pm, \$8-\$15

FOOD IRISH PUB JP

Hennessy, 9 pm, free

FREEWAY PARK Lee Oskar, noon, free

FUEL The GT's, 10 pm, \$5

● **HARD ROCK CAFE** The

Body Rampant, Third Vision, Simple Gravity, 8 pm, \$8

HIGH DIVE Black Celebration, 9:30 pm, \$10

HIGHWAY 99 Big Monti, the

Henry Cooper Band, 8 pm, \$15

★ **HOLLOW EARTH**

RADIO Danielle da Picciotto, Alexander Hacke, White Boy Scream, 8 pm

JAZZBONES Filthy Fridays: Guests, 11 pm, \$10

KREMWERK Gene Lee, Rob Noble, DJ Spaceotter, FooFou

MERCURY Black Light District: Skinlayers, Psyop

NEIGHBOURS Absolut Fridays

Ozzie's DJ Night

R PLACE Swollen Fridays

★ **RE-BAR** Hydro Funk: OCNotes, Proh Mic, 9 pm

THERAPY LOUNGE Under Pressure: 9:30 pm, \$3 after 10:30 p.m.

TRINITY Fridays at Trinity

CLASSICAL

● **MCCAW HALL** American Dream

SAT 8/22

LIVE

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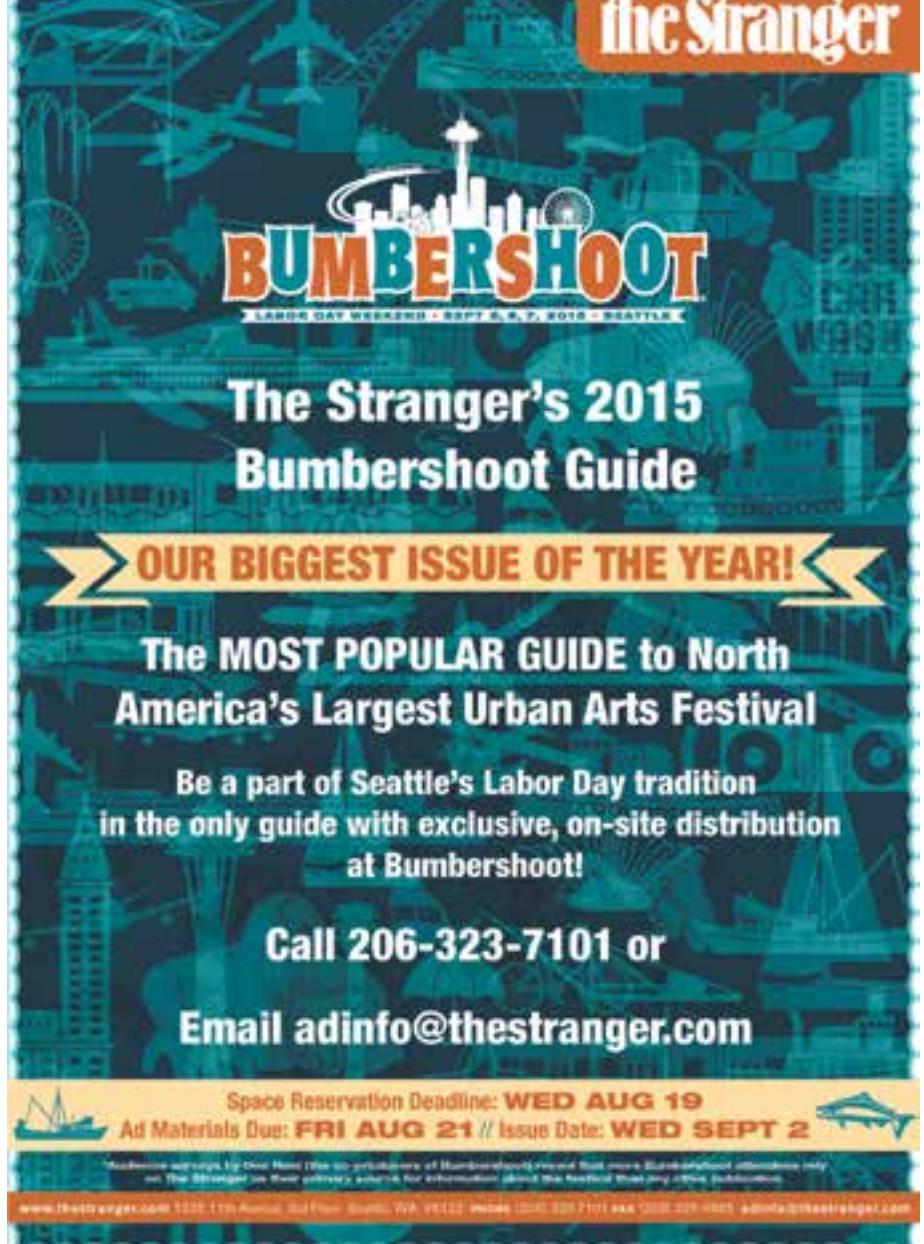
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AUG 25TH • NEPTUNE THEATER • 8PM • ALL AGES

SUN AUG 23RD
@ CHOP SUEY
**FUCKED UP
ZODIAC
DOOMSQUAD**

NOISE-A-TRON, TRAUMA DEL REY
ALL AGES (BAR W/ ID) - \$14 ADV/\$16 DOS
7:00 PM

SAT AUG 29TH
@ THE VERA PROJECT
**DUDE SOUP
PODCAST LIVE!**

W/ GUESTS
ALL AGES - \$15 ADV / \$18 DOS
8:00 PM

U&C: 9/16 JOEY CAPE (OF LAGWAGON) @ THE SUNSET, 9/18
TREVOR HALL @ SHOWBOX MARKET, 10/24 KNUCKLE PUCK @
EL CORAZON, 11/1 HAVE MERCY @ EL CORAZON, 11/11 DAVID
RYAN HARRIS @ THE SUNSET, 11/17 LA DISPUTE @ NEPTUNE
THEATRE, 11/20 HANDS LIKE HOUSES @ EL CORAZO

**YOONGI THUG
TORTILANEZ**



OCTOBER 8TH • SHOWBOX SODO • 8PM • ALL AGES

THINGS TO DO

KELLS Liam Gallagher
*** KREMWERK** King Dude, Lakes, Eye of Nix, Serpentent, DJ Sh6rl6s6, 8 pm, \$8
NECTAR Underground Summer: Locksmith, Jeff Turner, Alien Family, \$15
*** PIKE PLACE MARKET** Raw Power: A Tribute to the Stooges: Mike McCready, Duff McKagan, Barrett Martin, Mark Arm, 7 pm, free
THE ROYAL ROOM Fin de Fiesta, Daniel Azcarate
*** SHOWBOX SODO** Miguel, Dorothy, 8 pm
*** SONIC BOOM**
RECORDS Briana Marela
STUDIO SEVEN Lil Herb, Ace Dough, Champagne James, 7 pm, \$20/\$30
SUBSTATION Sean P. Fisher, Star Cradle, E.C.H.O., 8 pm
SUNSET TAVERN Talk in Tongues, 9 pm, \$10
TIM'S TAVERN Kirsten Silva's Seattle Songwriter Showcase: Guests
*** TOM MCCALL**
WATERFRONT PARK MusicfestNW
*** TRACTOR TAVERN** Watkins Family Hour, guests
TRIPLE DOOR
MUSICQUARIUM LOUNGE Kiki Valera y Los Guajabos
*** VELOCITY DANCE CENTER** Erin Jorgensen
VICTORY LOUNGE Mo Brown & the Shit Downtown, the Blimp, Coke Nails
*** WHITE RIVER AMPHITHEATRE** Pain in the Grass 2015

JAZZ

THE ANGRY BEAVER The Beaver Sessions: Guests, free
DARRELL'S TAVERN Sunday Night Jazz Jam: Guests, free
*** JAZZ ALLEY** The Stanley Clarke Band: \$32.50
THE TRIPLE DOOR THEATER Brian Nova Trio
*** TULA'S** Easy Street Band, 4 pm, \$7; Jim Cutler Jazz Orchestra, 7:30 pm, \$8
*** VITO'S RESTAURANT & LOUNGE** Ruby Bishop, 6 pm, free; the Ron Weinstein Trio, 9:30 pm, free

DJ

BALTIC ROOM Resurrection Sundays: DJ Shane, Jade's Pain, 10 pm
*** CENTURY BALLROOM** Waltz Cafe: 1:30 pm, \$7-\$12
CONTOUR Broken Grooves: Guests, free
CORBUT LOUNGE Salsa Sundays: DJ Nick, 9 pm
MERCURY Mode: DJ Trent Von, 9 pm, \$5
NEIGHBOURS Noche Latina: PONY TeaDance
R PLACE Home Hop
*** RE-BAR** Flammable: DJ Wesley Holmes, Xan Lucero, guests, 9 pm, \$10
*** REVOLVER BAR** This Wilderness Listening Party and DJ set: Midday Veil, 9 pm, free

CLASSICAL

*** MCCAW HALL** An American Dream
*** ST. MARK'S CATHEDRAL** Compline Choir, 9:30 pm, free

MON 8/24

LIVE
88 KEYS Blues On Tap, 8 pm, free
*** AMERICANA** Open Mic
AQUA BY EL GAUCHO Jerry Frank, 6 pm, free
CAPITOL CIDER EntreMundos, 9:30 pm
CONOR BYRNE Bluegrass Jam: 8:30 pm, free
*** CROCODILE** Huey Mack & Futuristic, Adam Nystrom, Travis Thompson, 7 pm
*** EL CORAZON** Insonium, Omnim, Gatherum, guests
*** NEUMOS** Twin Shadow, LANY, 8 pm, \$20
*** PARAMOUNT** THEATER Modest Mouse, Aug 24-25, 7:30 pm, \$41.25
SUBSTATION Open Mic
TRIPLE DOOR
MUSICQUARIUM LOUNGE Crossrhythm Sessions

JAZZ

ANGEL OF THE WINDS Swingnits, 11 am, free
THE ROYAL ROOM The Salute Sessions, Enso, 8 pm, donation
*** TULA'S** Alex Dugdale's Fad Quartet, 7:30 pm, \$10

DJ

BALTIC ROOM Jam Jam: Misty Chatman, DJ Element, 9 pm
*** BAR SUE** Motown on Mondays
*** CENTURY BALLROOM** Salsa Social: 8:30 pm, \$8
*** THE HIDEOUT** Industry Standard: Guests, free
*** MOE BAR** Moe Bar Monday
*** RE-BAR** Collide-O-Scope

TUE 8/25

LIVE
*** AMBER RESTAURANT** Folias, 6 pm, \$10 for tango class and practice/\$5 dance only/free to watch
AQUA BY EL GAUCHO Ben Fleck, 6 pm, free
CAFE RACER Jacobs Posse
*** COLUMBIA CITY THEATER** The Best Open Mic Ever: Guests, 8 pm, free
CONOR BYRNE Country Dancing Night: 9 pm
*** CROCODILE** Prayers, Nightmare Fortress, KA, 8 pm, \$13
*** EL CORAZON** Rosedale, Something Strange, guests
HIGHLINE Reality Show, Unfair Fight, the Sky Rained Heroes, 9 pm, \$8
*** THE HOLLYWOOD TAVERN** Larry Murante
*** IBM PLAZA** Pico BLVD, Tues, Aug 25, noon, free
J&M CAFE All-Star Acoustic Tuesdays: Guests, 9 pm, free
KELLS Liam Gallagher
THE KRAKEN BAR & LOUNGE Expired Logic, Repellent, Sciatica, Tuff-Shet, 9 pm, \$5
LITTLE RED HEN Dusty Rust, 9 pm
*** LO-FI** Phreewil, Leland Jones, EarDr.Umz, Graves33, Diogenes
MCCAW HALL American Idol Live!, 7:30 pm, \$49-\$63.50
THE MIX The 350s, 8 pm
*** NEPTUNE THEATRE** Vic Mensa, Towkio, 8 pm, \$23.50/\$28.50
*** NEUMOS** Twin Shadow, LANY, 8 pm, \$20
PARAGON You Play Tuesday: Guests, 8 pm, free
*** PARAMOUNT** THEATER Modest Mouse, Through Aug 25, 7:30 pm, \$41.25
PINK DOOR Eric Miller, 8 pm Thru Aug 31, free
SEAMONSTER McTuff Trio, 11 pm, free
SKYLARK CAFE & CLUB Baby Ketten Karaoke: 9 pm, free
SUNSET TAVERN Scarves, Bearcubbin', Rainbows, 8 pm, \$8
TIM'S TAVERN Open Mic: Linda Lee, 8 pm
TRACTOR TAVERN Meiko, 8 pm, \$15
TRIPLE DOOR
MUSICQUARIUM LOUNGE Kristin Chambers, the W Lovers, 8 pm, free
*** THE TRIPLE DOOR** THEATER Asleep at the Wheel, Bill Carter, 7:30 pm, \$35-\$45
*** VERA PROJECT** U Bellin Hemmie, Old Man, guests

JAZZ
CAPITAL CIDER Sasha Herschberg, 8 pm, free
*** JAZZ ALLEY** Lee Ritenour and Dave Grusin: \$32.50
OWL N' THISTLE Jazz with Eric Verlinde: 9 pm, free
RENAISSANCE SEATTLE HOTEL Caroleena Matus and Randy Halberstadt, 6 pm, free
SEAMONSTER Michael Owcharuk, 8 pm, free
*** TULA'S** Dawn Clement Trio, Dan Greenblatt, 7:30 pm, \$10

DJ
BALTIC ROOM Drum & Bass Tuesdays: Guests, 10 pm
*** BLUE MOON TAVERN** Blue Moon Vinyl Revival Tuesdays: DJ Country Mike, A.D.M., guests, 8 pm, free
CHOP SUEY Peel Slowly: DJ Nick Fenton, DJ Squid Vicious, DJ Kool Mike B, guests
CORBUT LOUNGE Club NYX Wave & Goth: 10 pm, \$5; free before 10:30 pm.
DARREL'S TAVERN DJ Wade T, free
*** HAVANA** Real Love '90s
*** LO-FI** Stop Biting
MERCURY Die: Black Maru, Major Tom, \$5
NEIGHBOURS Pump It Up
ROB ROY Analog Tuesdays



PARAGON
BAR + GRILL

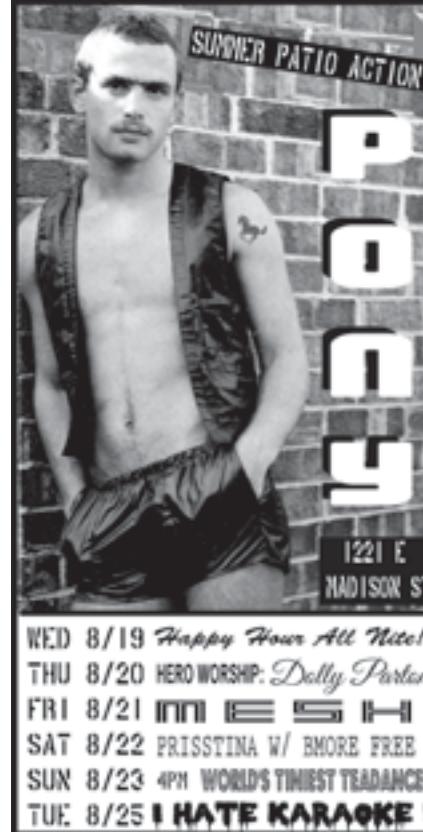
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SEPTEMBER 8
WAVVES
WITH TWIN PEAKS AND SWIMMERS

SEPTEMBER 9
ANDY DALY

SEPTEMBER 10
WHAT SO NOT

SAT SEPTEMBER 12
NOAH GUNDERSEN
WITH DAY WAVE

SEPTEMBER 14 - ON SALE NOW!
MADEON

SEPTEMBER 15
BLONDE REDHEAD
WITH DAY WAVE

SEPTEMBER 17
BRIAN POSEHN

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WITH EXPLORER TAPES AND AQUEDUCT

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WITH POMO

SEPTEMBER 20
MODESTOPE

SEPTEMBER 22
BETH HART

SEPTEMBER 24
THE OH HELLOS
WITH JOSEPH

FRI SEPTEMBER 25
TWO SHOWS! 7:30PM & 10PM
ALI WONG
TV SPECIAL TAPING!

SEPTEMBER 27
O.A.R.
WITH GABRIELLE ROSS

SEPTEMBER 29 | SEATED SHOW
JOE JACKSON

SEPTEMBER 30
PAUL WELLER
WITH VILLAGERS

OCTOBER 1
THE FRATELLIS
WITH GRIZFOLK

FRI OCTOBER 2
TOBIAS JESSO JR.
WITH WET

ONES TO WATCH PRESENTS
SAT OCTOBER 3
CATFISH
AND THE BOTTLEMEN
WITH JAMIE N COMMONS

OCTOBER 7
BATTLES

OCTOBER 28
SARAH VOWELL

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AN EVENING WITH
THE MOTET

ON SALE NOW!

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THE DARKNESS | OCT 14 • FRANK TURNER & THE SLEEPING SOULS | OCT 15
DESTROYER | OCT 16 • CAMERON ESPOSTO | OCT 17 • MS MR | OCT 20
XAVIER RODD & THE UNITED NATIONS | OCT 21 • OWL CITY | OCT 22 • OF MONTREAL | OCT 31
PATTY GRINN | NOV 1 • LEON BRIDGES | NOV 2 • COLLECTIVE SOUL | NOV 3
RIFF | NOV 6 • LA DISPUTA | NOV 17 • BLITZEN TRAPPER | NOV 19 • YO LA TENGO | NOV 20
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P.O.D. SAT SEP 12 TICKET SOCIETY ALL AGES BAR REOPENED	HUM	MINERAL
ISLANDER & RAIN LIGHT FADE	FALL TOUR 2015	
Uncle Acid & The Deadbeats SAT SEP 26 BUDGIE DOORS ALL AGES BAR REOPENED	TUE SEP 22 ALL AGES BAR REOPENED	
STRAY FROM THE PATH COMEBACK KID	WELCOME TO THE UNDERGROUND BLAZE TWIZTID	MON SEP 28 ALL AGES BAR REOPENED
BEING AS AN OCEAN MAJOR LEAGUE & ISLES	FOG ROLLER FIT FOR A KING GIDEON PHINEHAS SILENT PLANET	ON SALE FRI 10:00AM CASCADETIX.COM
THE SHOWBOX OVERKILL SAT OCT 3 BUDGIE DOORS ALL AGES BAR REOPENED	the Wonder Years MOTION CITY SOUNDTRACK	ON SALE FRI 10:00AM axS.com
SUICIDE GIRLS: BLACKHEART BURLESQUE ELUVEITIE ERICA MURS MARTY FRIEDMAN ROGER CLYNE & THE PEACEMAKERS LYDIA HOST STRAY FROM THE PATH COMEBACK KID THE BLACK DAHLIA MURDER	HELL-O-WEEN Helloween	SUN MAR 6 TICKET SOCIETY ALL AGES BAR REOPENED

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MUSIC



PHOTOS BY DANNY CLINCH

MACKNED A millennial update of Mobb Deep nihilism.

Mackned's Fifth

West Seattle Rapper's Latest Is Low on Serotonin, Lean on Lust, and Laced with Venom

BY LARRY MIZELL JR.

In 2013, I described the emerging music of West Seattle-bred rapper/producer Mackned as "focused on glamorous/dangerous living, drug abuse, and zero-trust/100-percent-predation on the entire female half of the planet's population. There's only so much room for truly groundbreaking content within those strict parameters, but none of these releases are without their enjoyable moments. Chief among them are those emotive... beats and the serotonin-low bipolarity."

Ned came to local notoriety first as a new recruit to the Moor Gang massive. A prolific rapper and producer, he quickly established himself as a self-starter who wasn't made to wait in the wings. He quietly built a loose framework of his own, incorporating some of the other young influencers around the Gang (including Key Nyata and BB Sun/Bolo Nef of UDF). This very quick-moving and contemporary rap movement, accessible via frequent SoundCloud and YouTube uploads, became known as Thraxxhouse. ("Thraxx" being weed slang popularized by Lil B the Based God, whose influence on the 'House and millennial rap in general is so pervasive—check Ned and Key Nyata's "FYB" as evidence—that Ned recently said in an interview it didn't even need to be stated, it

was a given.)

In addition to the internet-fueled culture of Based World, Ned's art is informed by obsessions with anime and Japanese culture (there are countless *Dragon Ball* references throughout his catalog and a song on his newest album dedicated to Asian superstore Uwajimaya), witch house (his second album was named *Alice Glass* after the former Crystal Castles singer), and, tellingly, Seattle's opioid-ravaged grunge era (see his mixtape *Hurt Cobain*, which has a sequel soon to follow).

With Thraxxhouse now clearly one of the most popular underground movements native to the Northwest (with members also residing in Los Angeles), the group's founder has returned with *Female*, his fifth (!) full-length album in two years.

Ned has fallen back somewhat as a producer, becoming more collaborative with other beatmakers—but his innate talent as a curator is impressive. The totally consistent, swirling aesthetic he cultivates between the dozen different producers on *Female* is somewhat akin to being drunk. No, not inebriated; it's like being a thick liquid that is sipped and swallowed. More like being *drank*—a word that is indeed very prevalent here, as always. If the drugs

Mackned

Female
(self-released)

of an era help define that era's music, then lean (codeine cough syrup with promethazine) is this generation's chief muse and stumbling block. The pervasive influence of arch-addict Future is indelible here—tasteful Auto-Tune makes some of the best moments ring, buzz, and blur. The chirping, burbling beat of "100 Oz." (via Seattle's Tele Fresco) sounds like an underwater-cavern level on some obscure Sega Saturn game. Ned and Key Nyata bounce through *Female*'s poppiest moment on expert, proclaiming "gold wrist, brick—gold wrist, brick, work."

Though he's clear that "syrup never had (him) lazy," Ned's cultivated an enviable restraint as a rapper—less being more, impressionism over exposition. The only bars he concerns himself with come two milligrams at a time. The style fits—for the modern internet rapper to *care* about anything (especially the act of rapping itself) would be heresy. "My whole generation is gone," Ned tellingly tweets, "and I don't feel nun." The title of "Rich & Lonely" feels like a mission statement—Ned is most comfortable high by himself, surrounded by luxury, popping the seal on another Actavis pint. Smoke trails off, phones ring, salmon dinners and Nike Foamposites get ordered. Intimacy is dead—*Female* is lean on lust, almost the

dark-mirror image of 1990s indie-rock sexlessness. "I know you really really wanna fuck, bitch," drawls guest Larry June, "but I'm too tired... solitude."

What's more—trust is the only luxury Ned and company reject. "I don't trust nobody—I don't trust myself," Ned shrugs on "Hearin' Nothin' (Band Up)." "Trapped

in the hood," he says on the fragile, crystalline "White Mountains," "I don't trust my old bros." Dreamy chants about "twisting fingers out the sunroof" float through the gothy vapor and the bassy heartbeat of "Beach Drive,"

with Ned's main PIC SneakGuapo summing it up: "Soul's hurt, could give a fuck about it... I'm all alone, I got trust issues." You can consider it the millennial update of Mobb Deep's dead-inside nihilism—just switch

the Hennessy for lean, the jazz samples for Enya, and the crew-first mentality for a collective self-interest.

Hurt people hurting people, ad infinitum.

Things that sound sweet on the surface, like the hazy, addictive "Elissa Steamer" (upon which guest Wicca Phase Springs Eternal, who sounds like he should be rapping on a Japanner record, compares himself to Kurt Vile), are nonetheless laced with venom. "In Arizona you can find me with the baddest bitch," Ned deadpans, "But they ain't shit/My game ancient/I wanna see your heart breakin'/Baby, do you wanna see a nigga make it/It's more money if the trick want her naked."

Steamer, the first female pro skater, would probably not find this much of a tribute, but even she might find herself singing along as Ned mumbles "teeenage guillotine."

But for all its gloom, Mackned's music is also

a lot of fun. If you enjoy patently amoral drug rap, *Female* makes a strong case for Thraxxhouse's emerging vision. A body under such varied influences can go only so long without the inevitable comedown, but *Female*'s vicious charms are a high for the low-serotonin set. Everybody else: Party smart and keep your heart. ■

I, ANONYMUSIC

ART BY STEVEN WEISSMAN

FOLK TAYLOR SWIFT

I get that I'm the low guy on the totem pole because I'm not a songwriter. And I genuinely appreciate that you all let me hang out and play my covers in between y'all's originals in the song circle. But the level of cognitive dissonance you in particular displayed when I revealed that the beautiful, touching ballad I played was a Taylor Swift deep cut? It was a little unseemly. You know, every song on the radio was written by somebody who does the same thing you do. I'll grant that there's a



lot of dreck and solipsism in the pop world, but couldn't the same be said of this folk festival? I get it. I'm not much of a

pop guy myself. A lot of people would find my tastes "rockist" (when they're not "folkist").

But all the Top 40 stuff I tune out? It's just not for me. It's not objectively awful. And sometimes there's incredible craft in that world, as you inadvertently found out. So at the least, maybe you could try not hating on Taylor Swift after you find out how good she is at her job. Turn the radio on sometime. Maybe you'll find something you like.

—Anonymous

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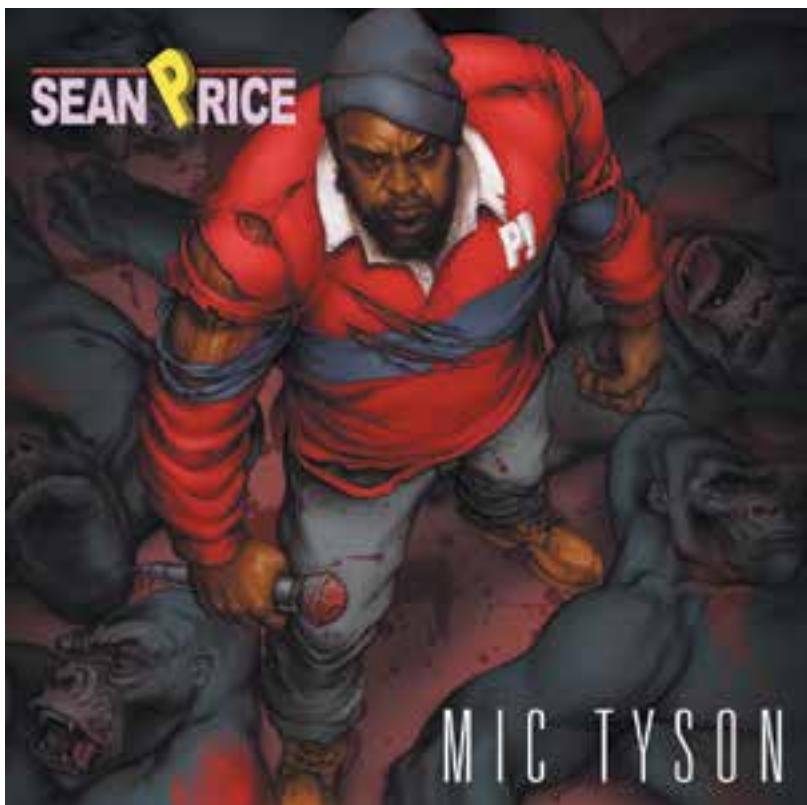
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MY PHILOSOPHY A WEEKLY COLUMN ABOUT HIPHOP AND CULTURE



RIP, Sean Price

BY LARRY MIZELL JR.

Rest in power to Sean Price (fka Ruck of the Boot Camp Clik duo Heltah Skeltah), a Brownsville titan, who at 43 years of age passed away in his sleep earlier this month. Price was hilarious, completely unpretentious—he called himself “The Brokest Rapper You Know”—intimidatingly skilled (and steady improving over two decades of work), and totally genuine. His candor on the mic was legendary—whether it was his precisely measured vitriol or naked testimony to his deep heart. He was part of the legendary Brooklyn gang known as the Decepticons, an essential part of the borough’s quintessential Clik, and a testament to endurance—both through the fickle game of rap and just through life.

Whether solo or in a group setting, Price’s catalog is mandatory listening—Heltah Skeltah’s *Nocturnal* is part of the BCC’s own Wu-Tang-esque run of classic debut albums, and while 1998’s *Magnum Force* was spottier, “I Ain’t Havin’ That” is way up there on the list of “Rap Songs That Will Get Me Hype Enough to Run Through a Fuckin’ Wall.” I’ll never forget how, after falling from the spotlight, the BCC returned with their 2002 *The Chosen Few* album and the posse cut “And So”—where Black Moon’s Buckshot, Smif-n-Wessun, and OGC’s Top Dog all reasserted their crew’s importance. Yet somehow, Ruck dominated the cut with a few sober bars, talking about how he hated his life, how his mother had shoplifted to feed his family, how he’d gotten locked up trying to provide for his. It was totally unlike everything I was hearing from cats at the time, and I found it hugely inspiring—it broke an epic case of writer’s block for me. I’m willing to bet a whole lot of

folks who’ve tried to make words rhyme at some point spent some time rewinding one of P’s precise verses for inspiration—and that a lot more will.

Price was the Ghostface Killah of his Crooklyn clan. It might’ve been easy to miss him back when he first rapped on Smif-n-Wessun’s posse classic “Cession at the Doghilee,” but as he refined his style, his presence became unmistakable—and he wound up being the crew’s stoutest and truest soldier, if not the last man standing.

As the Camp fully came back swinging in the mid-aughts, a reinvigorated Price led the charge. His solo run—*Monkey Barz*, *Jesus Price Supastar*, and *Mic Tyson*—made him an underground icon to the post-Rawkus indie-hop generation, a keeper of NYC’s old ways in the landscape

I’m willing to bet a whole lot of folks who’ve tried to make words rhyme at some point spent some time rewinding one of Price’s precise verses for inspiration—and that a lot more will.

found between the poles of pop and emo rap from the South and Midwest.

Teaming up with like-minded talents as the bruise-rap supergroup **Random Axe**, becoming as much a beloved personality as a respected rapper, Price—and his cavernous “P!” ad-lib—became a brand that stood for authenticity and staying true. As we seemingly transition to a post-“authenticity” hiphop landscape, where heads bemoan the dominance of a “soft” rapper (who apparently doesn’t even write his raps), or worry that a successful rapper can flout gender norms with impunity—the “yang” implicit in the legend and legacy of Sean Price can only grow in importance, forever ringing in the underground where he found his home and success. RIP ■

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ARTS & PERFORMANCE



MARY ANNE CARTER *The telltale handkerchief.*

JULIA ROBINS

Mary Anne Carter's Broadsides Do More Than Illustrate Poems

She Says She's Not a Poet, but Her Work Begs to Differ

BY RICH SMITH

A broadside is like one of those screen-printed band posters you see at indie rock shows and in Etsy shops, but for poetry. The tradition is almost as old as the printing press itself.

And like broadsides of old, contemporary versions are priced to move, with most running between \$15 and \$30. The price point makes sense when you consider the nature of the form. Broadsides are paradoxical. They're ephemeral but suitable for framing, artful objects in their own right but also potentially disposable. Broadsides are the ideal decor for people whose aesthetics shift around all the time.

But poetry broadsides have a problem. Unlike fancy band posters, which may be

and in so doing, they almost always make dimmer some dim corner of someone's den. Like all art that strains for respectability and promises "nourishment," they are the enemy of art.

This is where Mary Anne Carter comes in.

She has enlivened this old-timey form with humor, typographic wildness, and a deep understanding of poetic structures. I recently interrupted Carter's vacation in Forks and La Push, where she claimed to be resting unmolested by the vampires of *Twilight*, for a brief interview. She deserved the rest. In addition to having several pieces currently up at Gay City and Kaladi Brothers Cafe, her work will also be featured in Fashion Hot Dog 225's upcoming *Butt Show*. And last week at the Factory, she unveiled tons of broadsides based on the work of poets Ben Fama, Sarah Galvin, and Monica McClure, all of whom read at the event.

Highlights included a Fama poem done up in blocky letters on rainbow hologram plastic paper, a microwave-oven-sized print that simply read "The Champagne of Queers," back patches that featured Sarah Galvin's profile inscribed with the words "Gay for Galvin," and a melancholy Monica McClure poem

Mary Anne Carter thought it fitting to put a poem that discusses both "cosmopolitan women" and abortion onto a dainty handkerchief.

simply read "The Champagne of Queers," back patches that featured Sarah Galvin's profile inscribed with the words "Gay for Galvin," and a melancholy Monica McClure poem

called "Pale Blue" stitched in pink on ladies' handkerchiefs.

Carter told me she thought it fitting to put a poem that discusses both "cosmopolitan women" and abortion onto a dainty handkerchief because the contrast reflected the themes of McClure's debut collection, *Tender Data*. This unlikely impulse seems right on to me. Speakers in McClure's poetry often perform a kind of lip-gloss femininity, but the ironic imagery and darkly humorous line breaks acknowledge the anxieties associated with that voice. Carter's choice not to iron out the literal creases in the fabric offer visual support for McClure's rhetorical moves, while bucking the neatness and perfection that makes broadsides seem so precious.

At her day job, Carter does marketing and design for an architectural salvage yard, which she sees as a giant art and fashion store. "I don't confine myself to conventional beauty products as means of self-adornment," she said. "Rhinestones, googly eyes, craft glitter, and paint is my 'makeup' of choice. Large swaths of fabric found at the Goodwill bins become veils or capes. Skirts make great turbans." Her use of unconventional products as a means for self-expression naturally extends to her art.

Though her broadsides help expand the audience for poetry, they're a lot more than mere illustrations of poems. She sees them as an act of reading, an interpretation of and response to an art form she appreciates but doesn't make. Though she claims to not be a poet—she jokingly calls herself a "groupie" with "professional and sexual ties to the poetry community"—she certainly sounds like one when describing her process: "Everyone sees a violin when they read a poem about a violin. But how do they feel? That's what I want to get to." ■

BOOKS

Octopuses Are Not Aliens

Nick Lane's New Book Explains Why

BY CHARLES MUDEDE

On August 14, a writer for Geek.com, Meredith Placko, posted a story with this headline: "Scientists Declare That Octopuses Are Basically Aliens." If you have a Facebook account, you certainly saw this headline in your news feed. And if you bothered to read the post, you would have learned that American and Japanese researchers have sequenced the sea creature's genome and found

its DNA structure to be so strange that it seemed to have evolved on another planet. Weirder yet, octopuses can even change their genetic code.

The problem I have with Placko's post is that it framed alienness as a matter of DNA. And this was not an accident but an inevitable consequence of the public's hyperfocus on the importance of genetic information. But, no matter how crazy an animal's DNA might appear, it is probably from this planet if its cells contain the energy-generating organelles called

REVIEW

The Vital Question: Why Is Life the Way It Is?

by Nick Lane
(W.W. Norton & Company)

mitochondria.

Now, before I go a little deeper, a quick explanation is in order. There are three branches of life: archaea, bacteria, and eukaryotes. The first two can be grouped together as prokaryotes. And so effectively, there are only two: prokaryotes (cells without a nucleus) and eukaryotes (cells with a nucleus). The former are much, much older than the latter. Also, the former are much, much, much simpler than the latter.

Eukaryotes are huge, and when combined can emerge as something as monstrous as a whale. Almost all eukaryotes have mitochondria, the powerhouses of the cell, and all multicellular eukaryotes (animals, plants, and so on) have them. So if you tell me octopuses don't have mitochondria, then I will begin to believe they are indeed from a place far, far away. And I will believe this for deeper reasons than any of this flimsy DNA business could ever provide. In short, I have a view of life that corresponds with the British biochemist and science writer Nick Lane.

Lane has written four books, the latest of which is *The Vital Question: Why Is Life the Way It Is?* In his books, we find a mind that is looking for the answers of life not in information processes but in energetic ones. And this makes a lot of sense. Before matter becomes alive, it must be aggravated, disturbed, swirled, turned over and over. Things first need to get going, and things get going only if there is a constant flow of energy. While everyone can't stop talking about James Watson and Francis Crick, Lane can't stop talking about Peter Mitchell—the practically unknown British scientist who figured out how adenosine triphosphate (ATP), the energy currency of life, is produced. You worship DNA; Lane worships ATP.

And while everyone is looking at the double helix, Lane can't take his eyes off the mitochondria, which for him represent the key to how life moved from simple prokaryotes to massive and complicated eukaryotes. But the leap from prokaryotes to eukaryotes is just fucking staggering. It's as if one day you had an abacus, and the next day an iPhone. What he wants to explain is how life got from one to the other. Lane's answer is mitochondria.

The details of the theory are complex and sometimes full of jargon, but what you need to know for now is that mitochondria, as with chloroplasts (which are found in plants), descended from bacteria. Somehow, a little bacterium ended up inside a big one, and it turned out not to be a bad deal. One (mitochondria) provided energy, and the other provided a home. How this happened is not known. But it did happen. With this chance symbiosis, life was presented with a new evolutionary landscape that led to greater and greater complexity. What drove cell and multicellular complexity were mitochondria.

Without this accidental relationship, Lane explains, life on earth would have remained at the level of archaea and bacteria. If one has this understanding of things, which I think is close to the truth, one will not expect to find women or crabs roaming about Mars, as recent memes suggest. That form of life is highly improbable. Prokaryotes, on the other hand, are much more likely to be in seas and in the ground of other planets. (Lane bets on thermally active ocean floors.)

Lastly, if we come across aliens, we should try to cook them. They are most likely made of much the same biological stuff as we find on earth. ■

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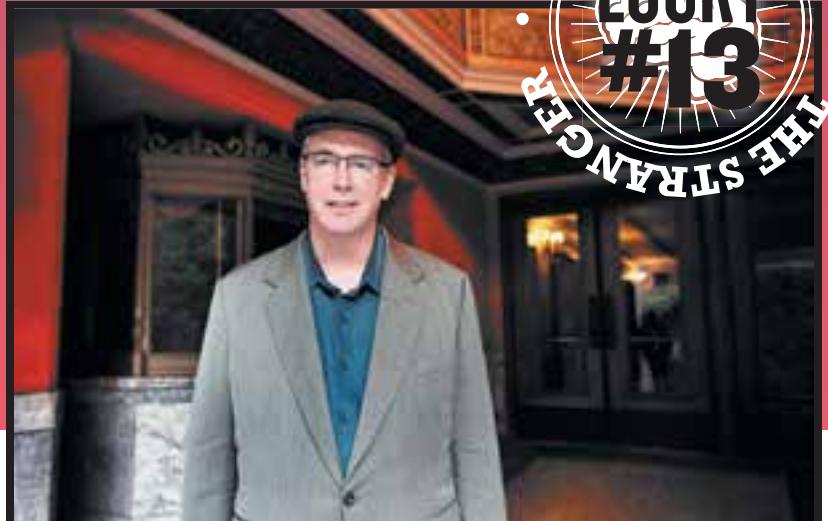
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PERFORMANCE

Pippin Hot

Cancel Your Plans and Go See This Funny, Sexy, Warm Musical

BY CHRISTOPHER FRIZZELLE

You know how the musical *Chicago* has great songs and great dancing but it's kind of a nothing musical? It's all about "dazzle"? It's about as deep and lasting as the flash of a camera bulb? Yeah. The music is great, but *Chicago* as a live show kind of sucks. The musical vamping that launches most of the numbers is intensely seductive, like it's squirting serotonin into your joints, but then the numbers happen and, with one or two exceptions, you're like: That's it? Is anything ever going to happen? Why isn't this play *about* anything?

Pippin is not like that. *Pippin* is about so many things, it's incredible: war, sexual discovery, being a monarch, murder, having just graduated college and not knowing what you want to do with your life, land taxation, cynicism, ambition, acrobatics, making babies, making art, decapitation, fire. And yet it's dripping with that Bob Fosse sexuality and the cynical knowingness *Chicago* tries for and falls short of. But it has warmth too. It's unbelievably funny. It's impossible to summarize without ruining it.

I realize I'm very, very late to the party and everyone who knows anything already knows all about *Pippin*, but if you happen not to know the material, if you don't know the music, if you don't know the story, treat your-

REVIEW

Pippin

Paramount Theatre
Through Aug 23

self. Go in not knowing anything. It's one of those rare musicals you don't have to listen to in advance to enjoy. The production at the

Paramount is the first touring cast of the Tony Award-covered Broadway revival, and not only does it feature three of the actors from Broadway, one of them, John Rubinstein, originated the role of Pippin on Broadway in 1972, and now he plays Pippin's father, the king. Also, he's freakishly good at knife throwing.

That's another thing about *Pippin*: unbelievable stagecraft. In addition to the fire and the decapitation and the acrobatics, there are a couple physical feats that are pure magic, that make you think: "I literally don't know how that's possible." Go, go, go. ■



ORIGINAL BROADWAY PRODUCTION. © JOAN MARCUS

Sister Kate's "Black Bottom"?

A Five-Minute Dance Performance Raises Temperatures and Questions

BY BRENDAN KILEY

There's no real consensus about where the "black bottom" started: New Orleans, Nashville, and Detroit have all laid claim to the jazz dance. Musician and dancer Perry Bradford said he invented it in the early 1900s, based on a dance affiliated with "rounders" (pimps) in Jacksonville, Florida. Some say its fundamental gestures—two-footed slides, shaking the hips, slapping the body—originated in Africa.

Wherever the dance came from, it sprang up at the Century Ballroom last Sunday night in a five-minute performance by dance group Sister Kate during the final evening of Seattle's annual Lindy Exchange.

At 10:20 p.m., the Century Ballroom was having more collective fun than any room I've been in for a long time—the 13-piece band sounded bright and sweet while dancers spun, slid, high-stepped, and froze in dramatic poses for seconds at a time before breaking back into the swing of the music. At 10:21, the bandleader asked everyone to clear the floor. By 10:22, Sister Kate had taken the room, 18 dancers performing in a combination of black bottom and Busby Berkeley: body slaps, high kicks, and costumes that looked like bathing suits. By 10:26, they were on their backs,



JOE LAMBERT

arms undulating and legs kicking like water dancers. By 10:28, the audience—warmed up, literally and figuratively—cheered as Sister Kate quick-shuffled out of the room. It was a refreshingly brief performance; everyone seemed thoroughly delighted.

But I had to ask: Do the members of Sister Kate, at this moment of heightened discussion about race and culture, feel any awkwardness about performing a dance called "the black bottom" with a predominately white company for predominately white audiences? "We do discuss and think about it," said Casey Schneider, codirector of Sister Kate, who teaches Lindy Hop around the country. "The fine line is: Are we taking it in our own way or are we trying to pay tribute to

people who've come before us? We take steps from all those influences and try to be sensitive." The hotter topic on Lindy Hop dance floors, she said, is how often men assume they should lead. ■

Sister Kate will perform at the Century Ballroom on Friday, August 21, at the *Dance Your Pants Off!* fundraiser for a longtime Ballroom employee and single mother who was recently diagnosed with stage 4 cancer.

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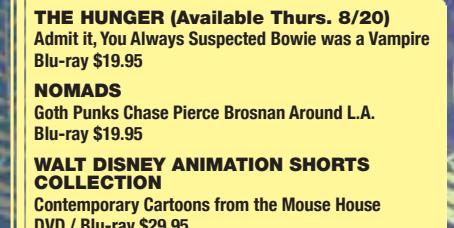


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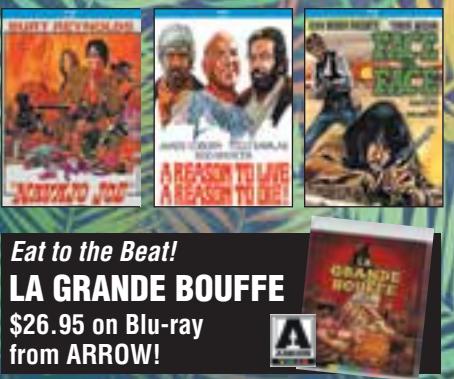
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FILM



THE DIARY OF A TEENAGE GIRL Kristen Wiig and Bel Powley in a complicated mother-daughter dynamic.

Finally, a Portrait of the Artist as a Teenage Girl

A Complex, Empathetic Adaptation of the Controversial Graphic Novel

BY MEGAN BURBANK

Watching *The Diary of a Teenage Girl* is like being hugged by a Lisa Frank panda while floating on a sea of Hitachi Magic Wands and cotton candy. It's like diving into a claw-foot tub of Lush products while wearing a snorkel full of root beer. Its color palette is indica-laced rainbow sherbet. Its heart is a sentient mug of hot cocoa. Its eyes are Bel Powley's cartoonishly gigantic, wide-open baby blues.

It's also about statutory rape, and that juxtaposition has caused no shortage of controversy for Marielle Heller's directorial debut. That's too bad, because at its core, *Teenage Girl* is about a 15-year-old coming into her own as an artist (it's based on the autobiographical work of real-life cartoonist Phoebe Gloeckner), a story line I wish more people cared

The Diary of a Teenage Girl
dir. Marielle Heller
Wide release

There, her deeply irresponsible mom, Charlotte (Kristen Wiig, who is perfect), snorts cocaine in the living room; her little sister, Gretel, stomps around like a tiny blond Daria; and responsible adults don't exist. So when Minnie decides she wants to offload her tedious virginity to Charlotte's 35-year-old boyfriend, Monroe (Alexander

Skarsgård, living proof that NO ONE looks attractive or trustworthy with a pervstache), he says yes.

If a grown man fucking around with a minor is the definition of exploitative, Heller's movie never is. Bad things happen to Minnie—Monroe, a terrible girlfriend who tries to pimp her out for drugs, and a brief, failed foray into prostitution—but she's never without agency and, crucially, she's never objectified. The only

time she appears onscreen fully naked, she's alone, looking at herself in a mirror. The film may open with Minnie's search for love and validation from other people, but it ends with the legitimizing, exhilarating discovery that

If a grown man fucking around with a minor is the definition of exploitative, the movie never is.

her most important relationship is with herself. There are plenty of movies out there about coercive relationships that leave you wondering if the Minnie in the equation will be okay. But while *The Diary of a Teenage Girl* leaves many questions unanswered, that, miraculously, is never one of them. ■

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Brando's Penis Had Its Own Agenda

Listen to Me Marlon Offers a Privileged View of a Legend's Thoughts

BY KATHY FENNESSY

Documentaries engineered by a subject's estate deserve a dose of skepticism. Access to rare materials is no small thing, but complete artistic control tends to make for better art. In the style of family-approved documentaries like *Tupac: Resurrection*

Listen to Me Marlon
dir. Stevan Riley
SIFF Film Center

Riley drew from more than 200 hours of private audio recordings to construct *Listen to Me Marlon's* voice-from-beyond-the-grave narration.

Marlon Brando talks about the mother from whom he inherited his sense of the absurd, the father from whom he inherited his contempt for authority, and the acting coach with whom he honed his craft. He went on to become a two-time Oscar winner, a civil-rights advocate, and a chronic womanizer (about which he explains, "Past a certain point, the penis has its own agenda"). Riley provides a privileged view of Brando's thought process, and he doesn't overlook the



personal tragedies (his daughter's suicide) or the mid-career misfires (*Candy*), but the lack of outside voices ensures that the film is always on his side.

To get a fuller picture, it's worth seeking out two documentaries that lack the Brando family seal of approval: *Hearts of Darkness*, which details the making of *Apocalypse Now*, and *Lost Soul*, which does the same with the mind-bogglingly misbegotten *Island of Doctor Moreau*. ■



Straight Outta Butte

Being Evel Sheds Light on Knievel's Montana Roots

BY CHARLES MUDEDE

I did not know the most famous daredevil of the 1970s, Evel Knievel, was born in Butte, Montana, until I watched the documentary *Being Evel*. The man, whose career was pretty much over around the time he first entered the consciousness of my childhood (the early '80s), was a complete mystery to me until I learned this fact. Before he was world-famous, he was famous in this former copper-mining town, the Detroit of Montana, for being a bad boy—a hustler, a thug, a pimp. Straight outta Butte—that's Knievel's story in a nutshell.

But the director of this pretty straightforward documentary, Daniel Junge, thought there was more to its subject than his hometown, and this is why *Being Evel* is not as great or profound as it could have been. It does not spend enough time in Butte but instead too eagerly rushes to

Knievel's first famous stunt at Caesars Palace in 1967. He was born in 1938, and so was already in his late 20s when he hit the big time with that failed jump.

If *Being Evel* really wanted to get to the soul of its subject (his capes, his crude ambition, his cheap guns, his bevy of beautiful women, his heavy drinking, his almost original form of American madness, and his rickety theology), it should have devoted not one-tenth but a good two-thirds of its 99 minutes to this town (its history, its mad miners, its whorehouses, its labor unions, its big pit, its former glory, its bleak future, its terrific rise, and its terrific fall). Every jump Knievel made told the story of Butte, Montana. ■

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JENNIFER RICHARD

YADESA BOJIA Born in Ambo, Ethiopia, he has provided his services as a designer and events coordinator to a new class of ambitious Ethiopian restaurateurs.

The Man Behind the Menus

Yadesa Bojia Designed a Flag That Once Hung Behind Muammar el-Qaddafi. Now He Designs Menus for Some of Seattle's Ethiopian Restaurants.

BY CHARLES MUDEDE

Here is one connection between Seattle and former Libyan dictator Muammar el-Qaddafi: Yadesa Bojia. In 2009, the Ethiopian-born graphic designer was watching *Larry King Live* when Qaddafi appeared on screen. He was in New York City for a conference at the United Nations, and had just made headlines for delivering a 100-minute speech to the General Assembly in which he demanded, among other things, that the West pay Africa \$7.7 trillion for all the misery and economic devastation caused by colonialism. His allotted time was 15 minutes. Larry King was now interviewing him, and Bojia noticed something he could not believe—behind Qaddafi was a flag representing African unity, designed by him.

Two years before, Bojia had entered a competition to design a new flag for the organization African Union, which was established in 2001 in Addis Ababa and aimed to foster greater solidarity among African countries. Bojia had forgotten about the whole business, thought he had lost and that the judges had ►

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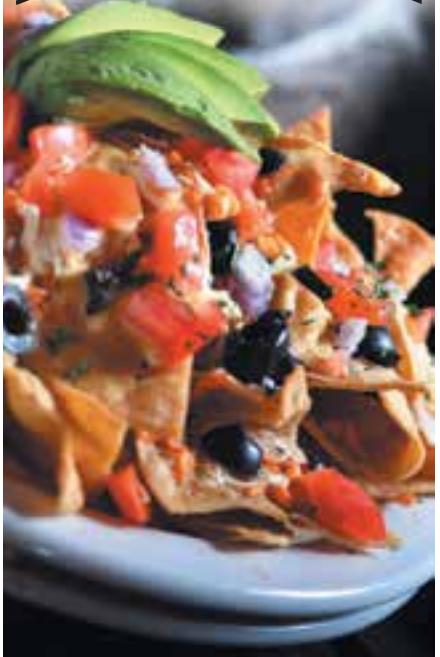
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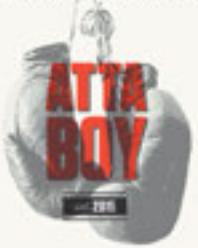
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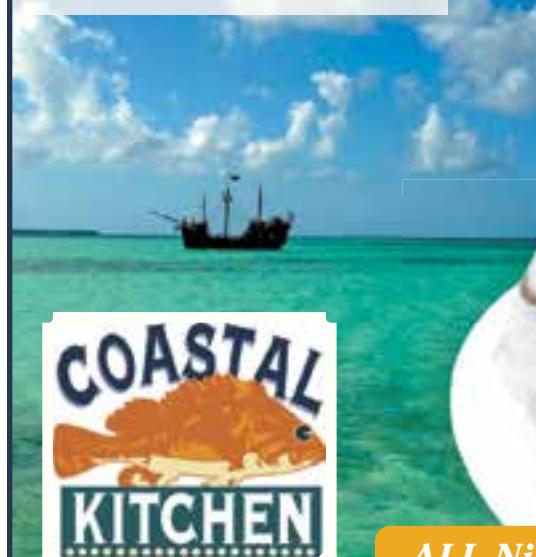
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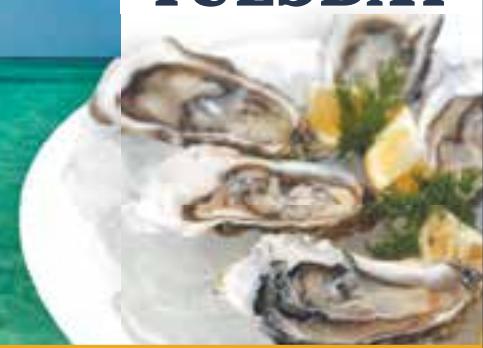
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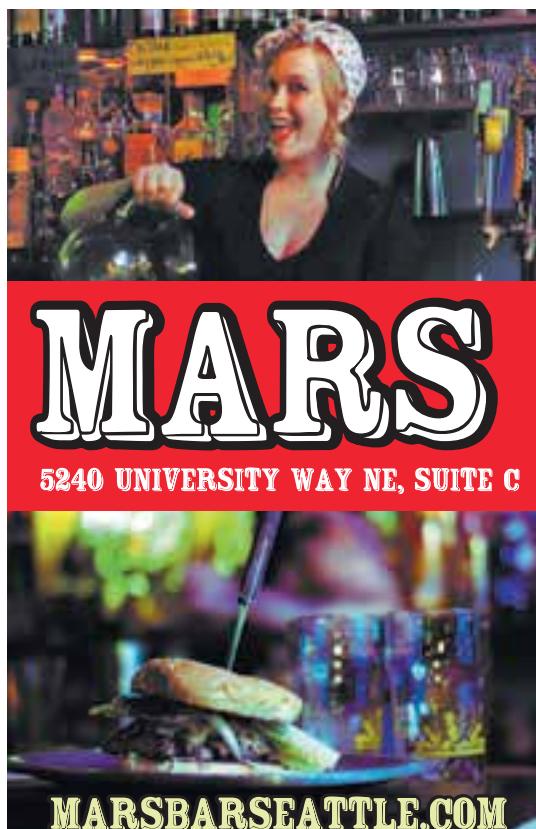
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◀ neglected to inform him of their decision.

But there was his flag on *Larry King Live*. And it looked so impressive, with its white sun radiating behind a green African continent that's circled by little yellow stars. This was an Africa for the new millennium—an Africa that was not only united but boldly optimistic. Things might have been bad in the past, but the continent's future was now filled with promise (many of the fastest-growing economies in the world are in Africa). The older flag was, to be honest, ugly and uninspiring. The Africa on it was small and overwhelmed by a bland arrangement of colors. Africa wasn't going anywhere soon with that flag.

Though Qaddafi was crazy, everything he said was not, particularly when it came to the matter of African unification. He was one of the few Arab leaders who promoted the union not only of nations but also of the continent's many races. And this was precisely what the new flag behind him represented: one heart, one love, one Africa. (Qaddafi was the president of the African Union at the time.)

After recognizing his work on TV, Bojia wasted no time calling the headquarters in Africa, and the organization did not waste

like the colors of the food," he says) in the two-dimensional traditional style.

To get a good idea of Bojia's aesthetic and mood, one has to recall the restaurant that, in my opinion, marked the beginning of a new spirit in restaurant decor, Habesha Ethiopian Restaurant (which opened in 2006 and closed six years later). Owned by Abey Assefa, the current owner of Queen Sheba, Habesha introduced a new direction in furniture, art, lighting, and signage, which Bojia designed. And what all of these elements had in common, and also what defines Bojia's work, was a kind of modernism that was continuous with the past, with the old traditions.

In Western architecture, modernism was about breaking with the past. Rich Roman moldings, dramatic Greek columns, and ornate Renaissance ceilings were replaced by hard lines, exposed structural elements, unadorned windows, and so on. This was not the modernism of Habesha's owner and designer. For them, a change in location (an American city instead of an African one) and technologies or materials did not mean a change in the themes or motifs of old. The past entered the new by way of menus designed with computers. Bojia's work is on this tip. For example, the Queen Sheba sign he worked on with other artists is original (there is no rusted iron tradition in Ethiopia), but it represents something traditional (a wedding-size cooking pot).

Finally, this branch of modernism is cosmopolitan in the sense that it's tasteful and professional. There is no half-stepping with the new school of restaurateurs.

Though Bojia's work as a whole includes paintings and photography and a combination of both, such as the pieces he contributed to the recent Black Lives Matter exhibit at the Columbia City Gallery, he is first and foremost a graphic designer—that is his background, his training, and the way he makes a living. He is also a reggae musician and can play piano in the Ethiopian style.

Recently, Bojia saw his flag behind another world-historical figure, Barack Obama. The American president was at the headquarters of the African Union in Addis Ababa, giving a speech to dignitaries and civil servants about the importance of respecting term limits in Africa. He said, jokingly, that he would like to be US president for a third term, and even thought he could win the race in 2016, but he couldn't do it because the American constitution permits only two terms and he is not above the law. The quip was, of course, aimed at African leaders, who have a reputation for not letting go of power after their time is long done and gone. Indeed, Qaddafi left power only when he lost his life to the Arab Spring.

As Obama spoke (or lectured—depending on how you felt about his criticism), two American flags and two African Union flags stood directly behind him. It was as if Bojia had secretly snuck behind the most powerful leader in the world and watched with silent delight as a whole hall of eyes fixed on the POTUS's trim figure.

"Yet," Bojia says to me after reflecting on that unreal-feeling moment, "I have such mixed feelings about Obama's trip. It is really interesting to see an African-descent US president make his speech in the African Union near my flag, and I also liked his direct message to Africa's leaders about democracy and rule of law. [But] he was not in a solid foundation to speak about it in the eyes of many because he praised the Ethiopian government as 'democratic.' You know, his national security adviser, Susan Rice, called the country 'democratic' during a White House press conference and could not hold herself back. She burst out laughing at the idea."

Obama might not be crazy, but not everything he says is sane. Africa is a complicated continent. ■

"That flag is now everywhere in Africa. Remember the World Cup in South Africa in 2010? That was the first flag that entered the stadium in the opening ceremony."

much time making amends. He was awarded the \$10,000 prize, and he and his family were flown to Addis Ababa to celebrate his important contribution to black history.

"That flag is now everywhere in Africa. Remember the World Cup in South Africa in 2010? That was the first flag that entered the stadium in the opening ceremony," Bojia says to me at **Queen Sheba Ethiopian Restaurant** (916 E John St) on Capitol Hill. We are sitting on the porch, and he is cooling down from what seems to have been a vigorous game of ping-pong in the restaurant's back parking lot. Bojia adds with a chuckle: "The flag is in a lot of music videos and on T-shirts. It is very fashionable."

We are at Queen Sheba not just because it serves some of the best Ethiopian dishes in town—I ordered Sheba's spicy chicken tender, which is a chicken breast chopped up with greens, and kei wot, which is beef in a spicy red sauce and comes with a big bone that's immensely pleasurable to suck (both \$12.95)—but also because he designed a couple of its features: the lettering on the rusted iron sign above its entrance, and also the menu, which has a shiny image of a traditional Ethiopian woven fabric.

Bojia, who was born in Ambo, Ethiopia (though most of his childhood was spent in the country's capital, Addis Ababa), and has lived in the United States since 1995, has provided his services as a designer and events coordinator to a new class of ambitious Ethiopian restaurateurs, who since the mid-aughts have abandoned the usual decor of tourist posters and traditional knickknacks in favor of interiors that are distinctly cosmopolitan. There was Abay Ethiopian Restaurant, which opened in 2013 and closed the following year (according to a reliable source, the neighborhood—the northern corner of Capitol Hill—was not friendly to the business, which attracted black people). And there is **Agelgil Ethiopian Restaurant** (2800 E Cherry St), which opened recently and hired Bojia not only to design the menu but also to provide three richly colored paintings ("Rich

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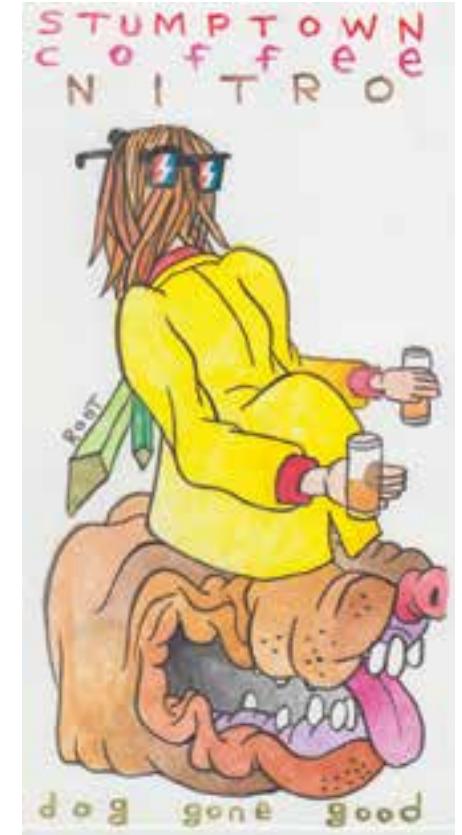
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Anastacia Tolbert

writer, performer, poet

Anastacia Tolbert, photographed near Hugo House, where she is poet in residence.

PHOTO BY KELLY O
QUESTIONS BY RICH SMITH

Nice muscle. Do you lift?

Thank you! Yes, I lift: fighting social injustices (QWOC), mothering two black boys in America, writing, performing, teaching, one-woman-showing at the Project Room—oh yes, and a few weights. If my muscles could talk... they would choose not to. Silent types.

What are you working on during your Hugo House residency?

I plan to give writers in marginalized communities the opportunity to share their creative writing and voices with the House in a more intentional way. I also plan to finish a full-length manuscript, which will include (aside from poetry and prose) many Seattle voices, artwork, quotes, and ear-hustled conversation snippets from around town.

You write for the page and the stage. What's one piece of advice you'd give to poets who want to perform their work?

To read/share their work with passion and to think of themselves as a 3-D model, showing all sides simultaneously. But at the end of the day, I want someone to comment on my work, not how great my voice sounded while reading it. I guess that was a couple pieces of advice. Two more: Be confident and humble. ■



FINAL WEEKS
MUST CLOSE
August 30

FRYE SALON

Frye Salon is organized by the Frye Art Museum. This exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund. Media sponsorship is provided by The Stranger.

FRYE
HANDBOOK



the Stranger

Installation view of Frye Salon, 2015. Photo: Mark Woods

FRYE
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FINAL WEEKS
MUST CLOSE
September 6

LEO SAUL BERK STRUCTURE AND ORNAMENT

Leo Saul Berk: Structure and Ornament is organized by the Frye Art Museum and curated by Jill Anne Birrell-Danner. This exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors, 4Culture, and the Hayman Institute & Foundation through the Frye Art Museum Artist Trust Consortium. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund. Media sponsorship is provided by Seattle Met.

FRYE
HANDBOOK



Scotiabank

Leo Saul Berk: Structure and Ornament, 2014. Plywood and Acrylic, 120 x 213 x 59 in. Photo: Leo Saul Berk

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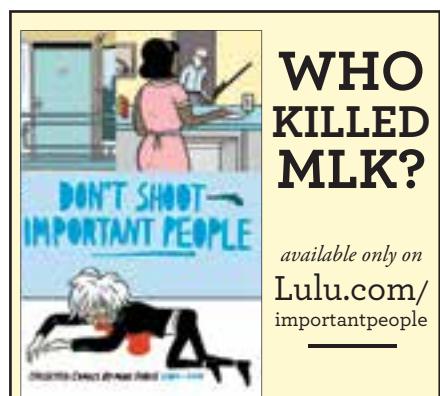
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